un acte Ballet

# ALEXANDRE BÉON

ACHAT DE LIVRES ET MUSIQUE
LIBRAIRIE
A. CISNEROS
4 et 6, rue Dauphine
BORDEAUX

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# MAÏMOUNA

*BALLET-PANTOMIME*

*en un Acte et deux Tableaux*

DE

Madame TINY BÉON et de Mr F. AMBROSINY

Représenté pour la première fois à Bruxelles
sur la scène du Théâtre Royal de la Monnaie (Janvier 1906)

MUSIQUE DE

## Alexandre Béon

*Partition Piano, net : 6 fr.*

Paris – COSTALLAT & Cie, Éditeurs
*60, Chaussée d'Antin*

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ACHAT au COMPTANT de LIVRES et MUSIQUE
A. CISNEROS
4 & 6, Rue Dauphine
BORDEAUX

THÉÂTRE ROYAL DE LA MONNAIE

Direction de Messieurs M. KUFFERATH et G. GUIDÉ

# MAÏMOUNA

## PERSONNAGES

| | |
|---|---|
| **MAÏMOUNA** . . . . . | Mlles A. BONI |
| **LE DIEU** . . . . . | G. CARRÈRE |
| **LEÏLA** . . . . . | A. PELUCCHI |
| **UNE BAYADÈRE** . . . . . | P. VERDOOT |
| **UNE PRÊTRESSE** . . . . . | D. JAMET |
| **LE GRAND PRÊTRE** . . . . . | M. F. AMBROSINY |

BAYADÈRES, PRÊTRESSES, PRÊTRES DE BRAHMA, LUTINS,
CHASSEURS, SERVITEURS DU TEMPLE

---

Chef d'orchestre : M. LÉON VAN HOUT

---

*La scène se passe dans L'Indoustan*

---

*Pour la musique, la mise en scène et le droit de représentation, les scènes théâtrales de France et de l'Étranger devront s'adresser à* MM. COSTALLAT & Cie, *60, Chaussée d'Antin à Paris, éditeurs exclusifs de la partition (orchestre et piano) du ballet de Maïmouna.*

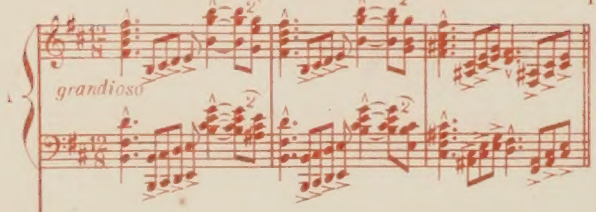
# MAÏMOUNA

## TABLE THÉMATIQUE DES MORCEAUX

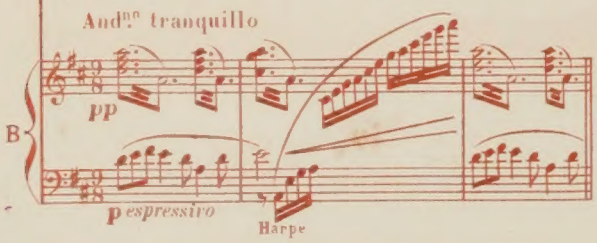
### *1er TABLEAU*


**PRÉLUDE**

And.te maestoso (♩.=50) — Pages

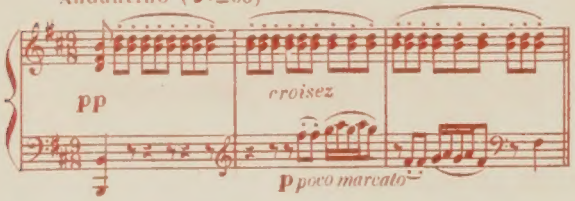



And.no tranquillo



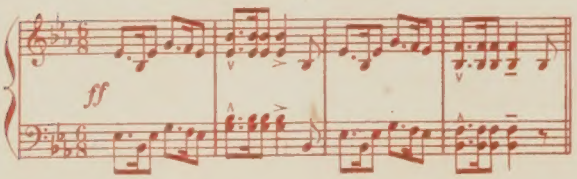

**LA SOURCE**

Andantino (♩.=58)



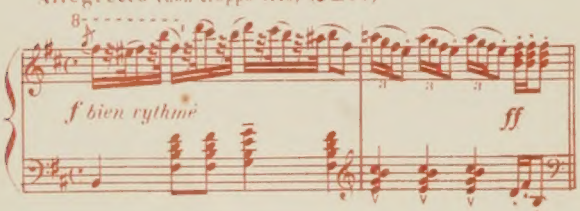

**LA CHASSE**

All.tto animato (♩.=80)



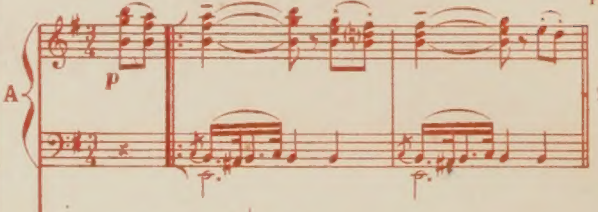

**MARCHE INDOUE**

Allegretto (non troppo vivo) (♩=84)

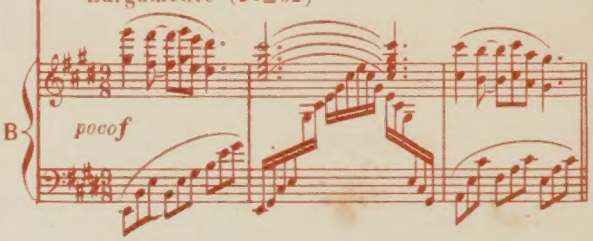



**DANSE SACRÉE**

And.te sostenuto (♩=52) — Pages



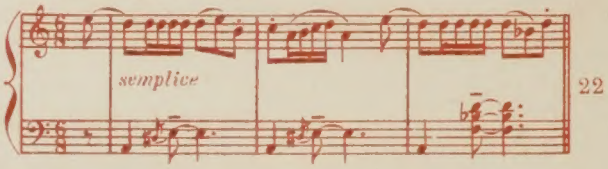

Largamente (♩.=52)




***DIVERTISSEMENT***

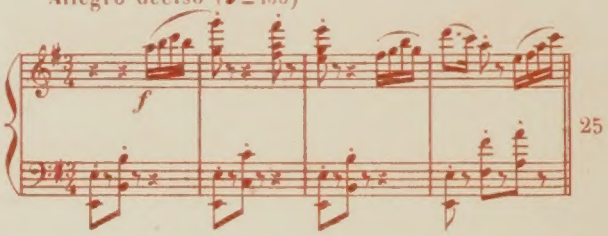
**A._DANSE INDOUE**

Andantino (♩=50)



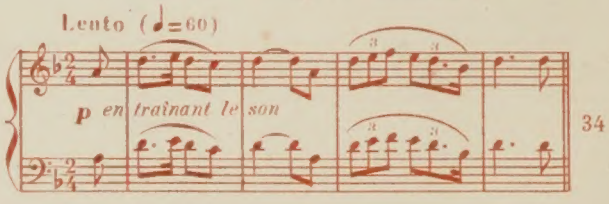

**B._PAS DES BAYADÈRES**

Allegro deciso (♩=138)




**C._DANSE et MIME de MAÏMOUNA**

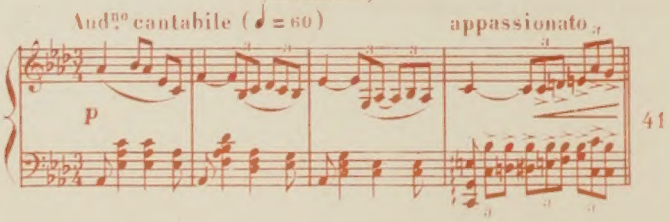
Lento (♩=60)




**NUIT D'AMOUR**

*(ENTRACTE)*

And.no cantabile (♩=60) appassionato



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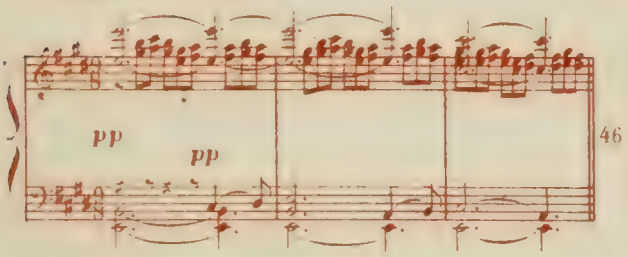
## 2d TABLEAU

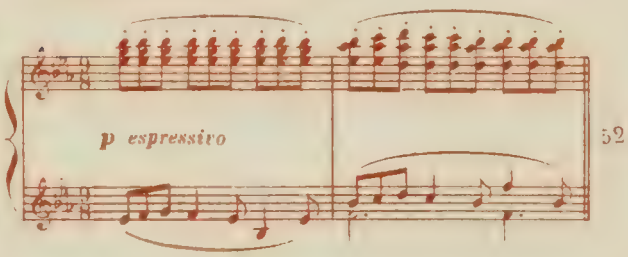
### CRÉSPUSCULE DU MATIN

Andante (♩.=52)



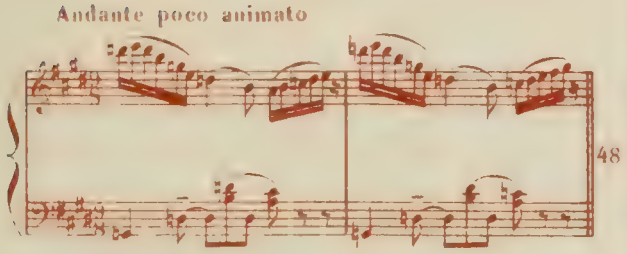

### APPARITION DE MAÏMOUNA

Andante sostenuto (♩.=58)



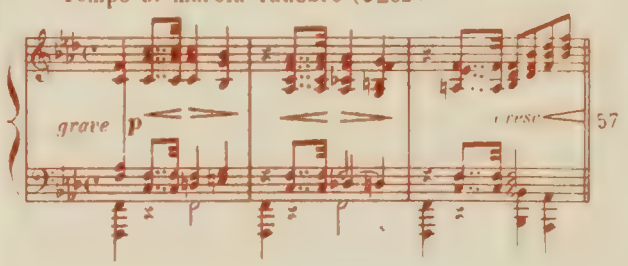

### SCÈNE

Andante poco animato



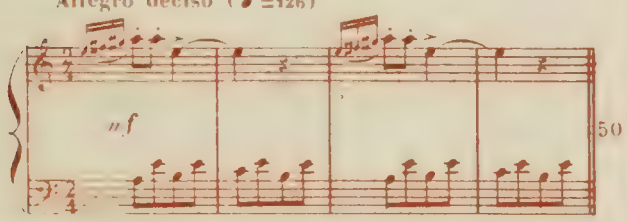

### SCÈNE FUNÈBRE

Tempo di marcia funebre (♩=52)



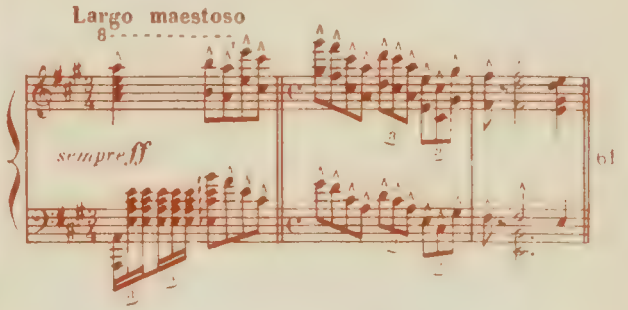

### DANSE DES BAYADÈRES

Allegro deciso (♩=126)




### APOTHÉOSE

Largo maestoso




— FIN —

# MAÏMOUNA

BALLET EN UN ACTE ET DEUX TABLEAUX

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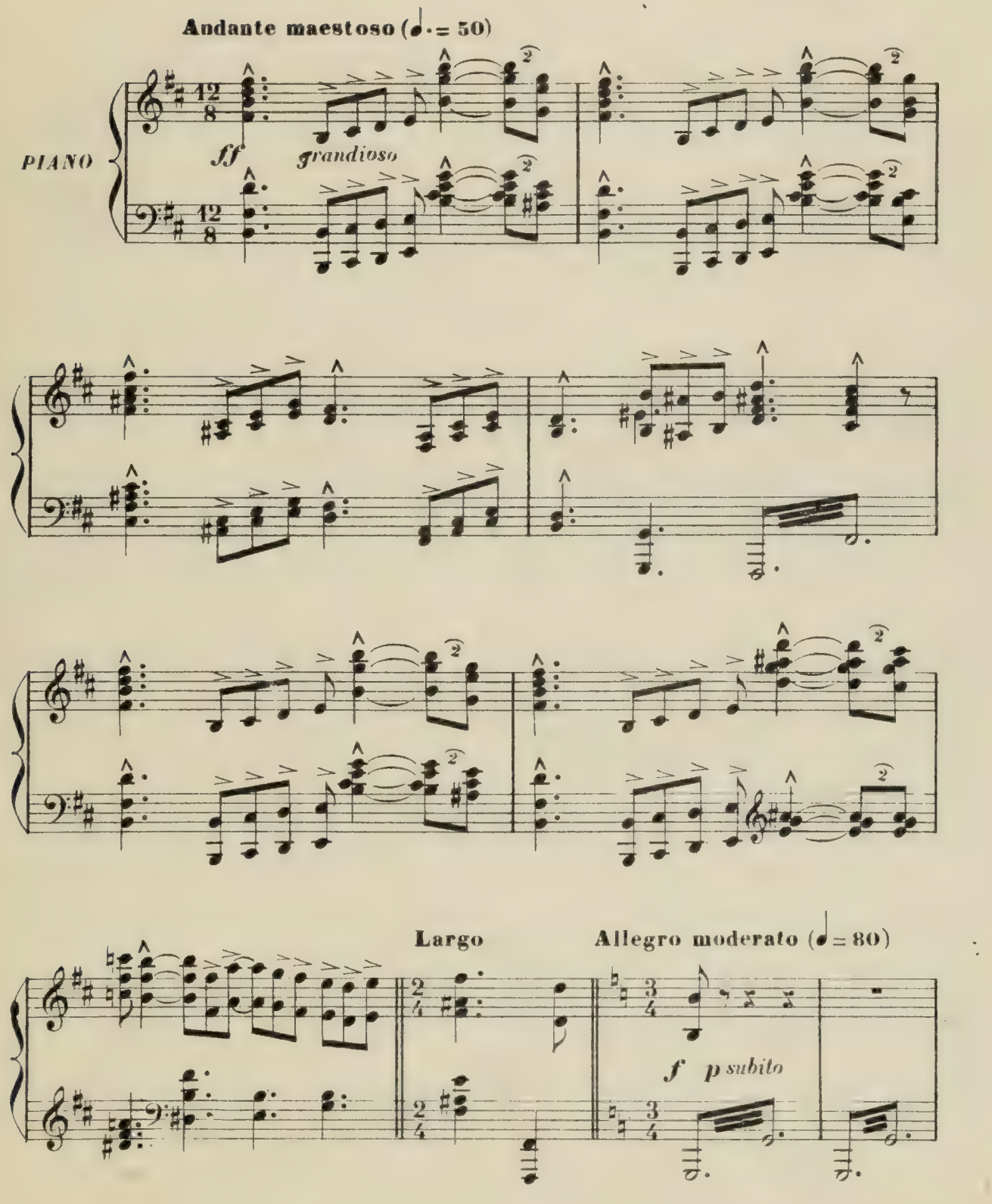
1er TABLEAU

ALEXANDRE BÉON

## *PRÉLUDE*

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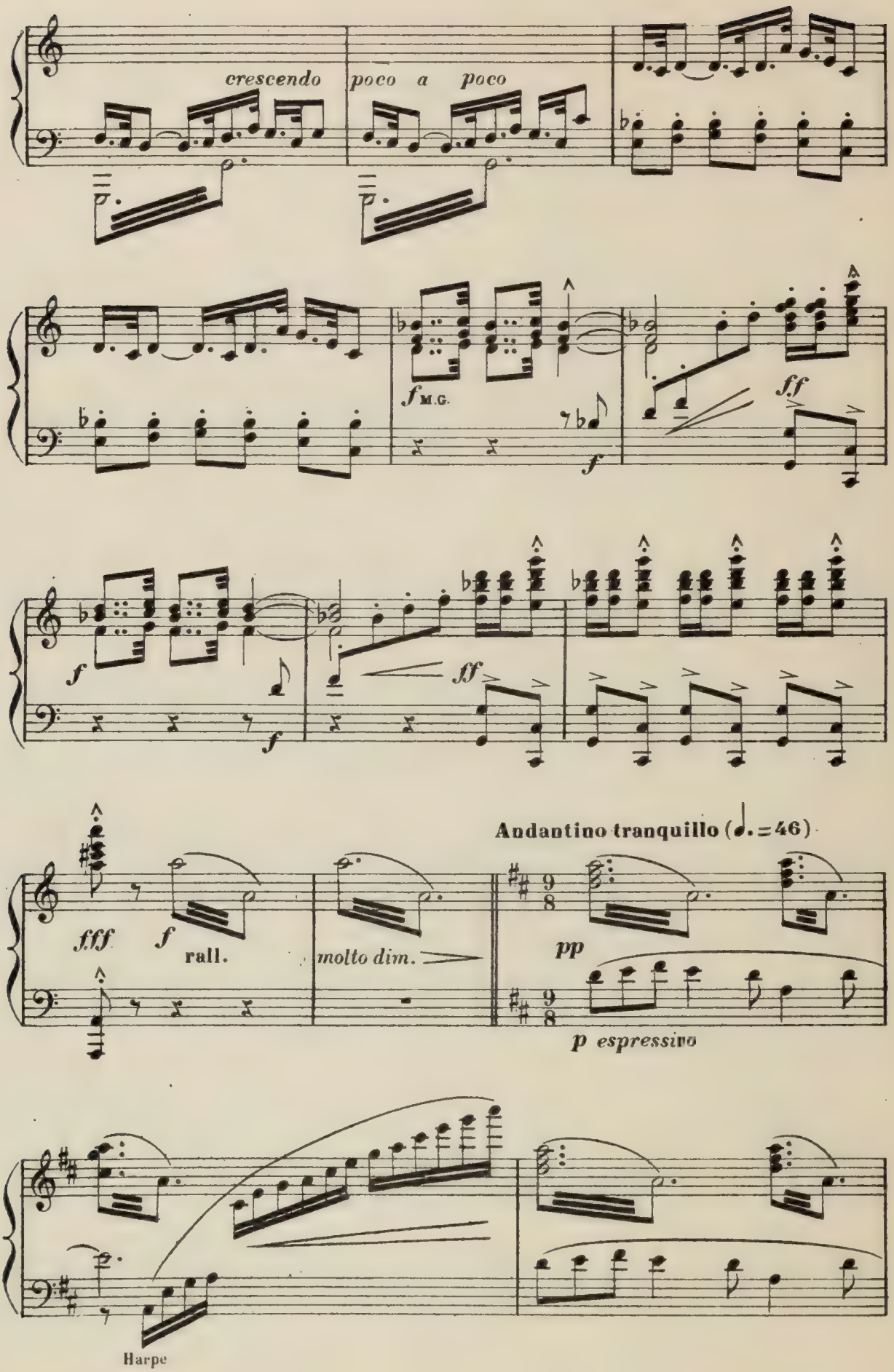
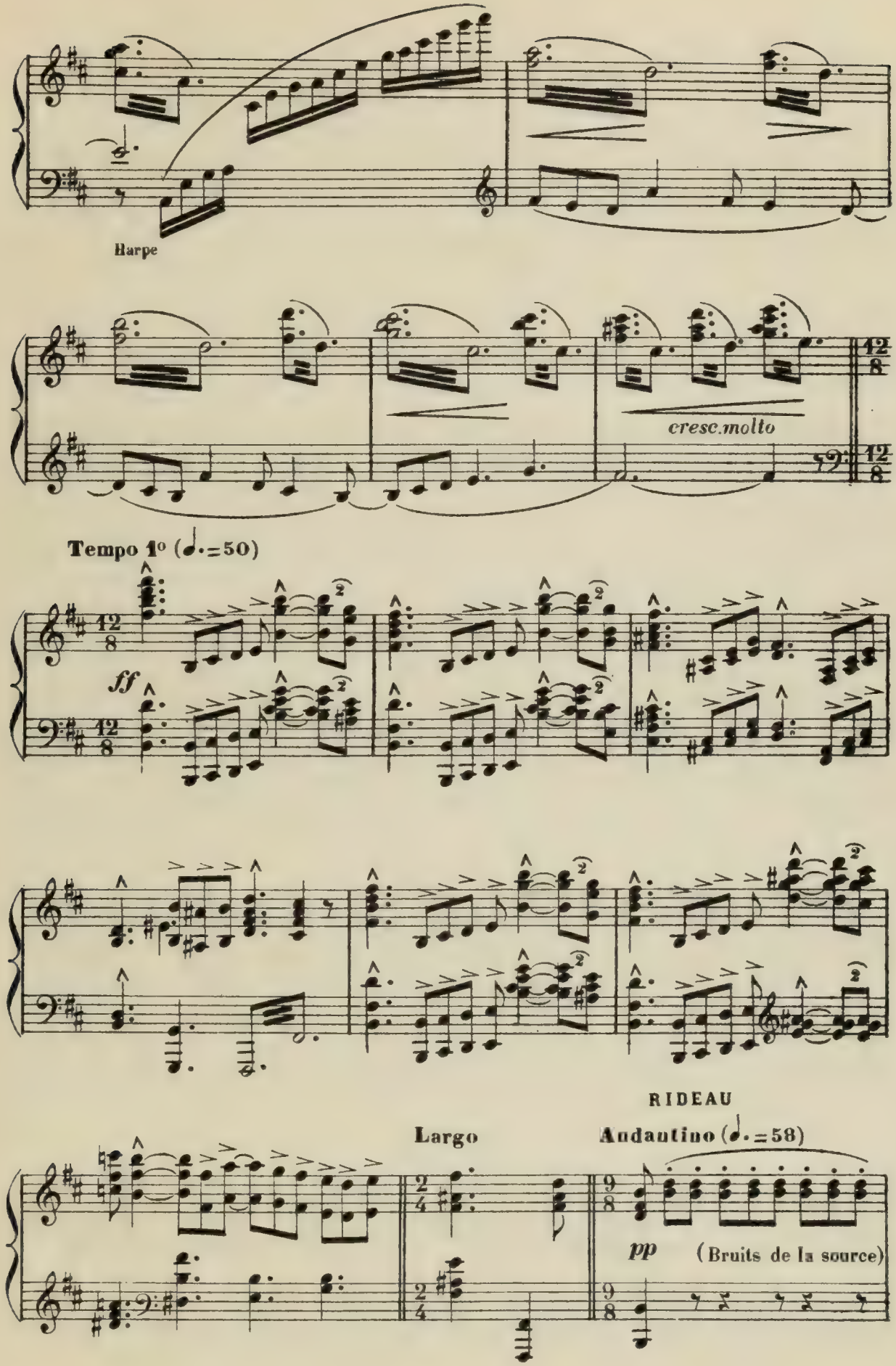
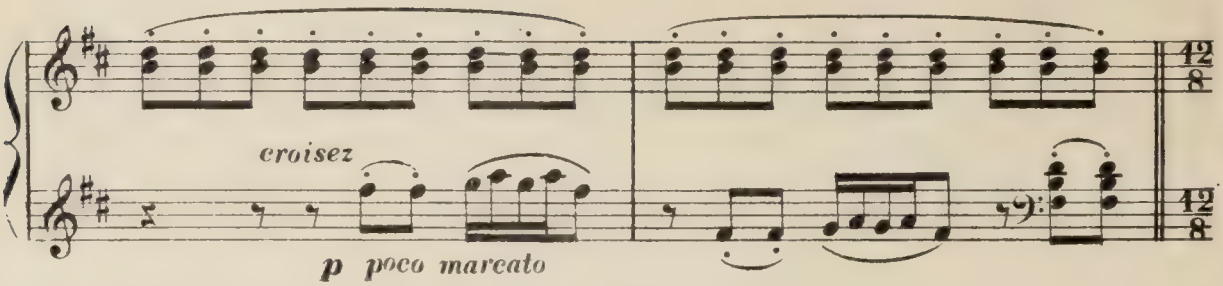

crescendo
poco a poco
f M.G.
f
ff
f
f
ff
fff
f
rall.
molto dim.
Andantino tranquillo (♩.=46)
pp
p espressivo
Harpe

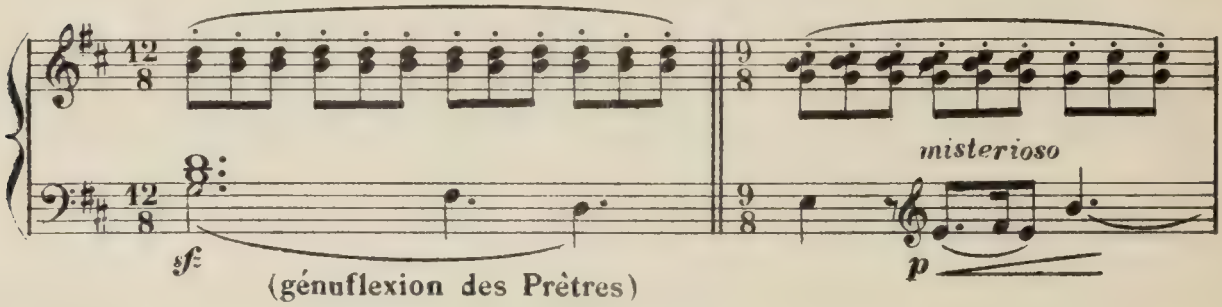

Harpe
cresc.molto
Tempo 1° (♩.=50)
ff
RIDEAU
Largo
Andantino (♩.=58)
pp
(Bruits de la source)

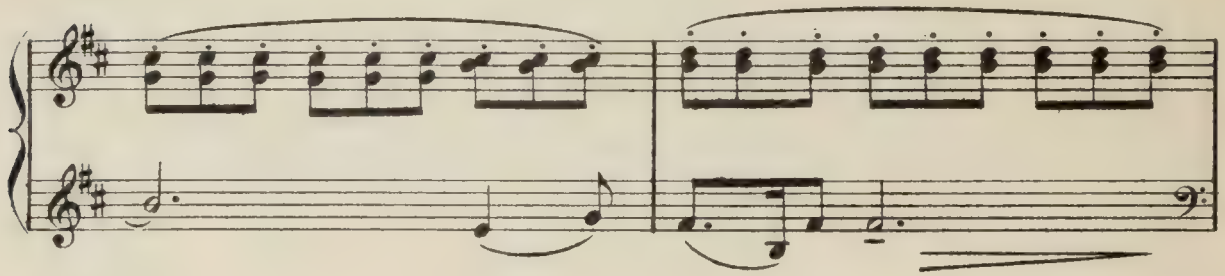
## *LA SOURCE*

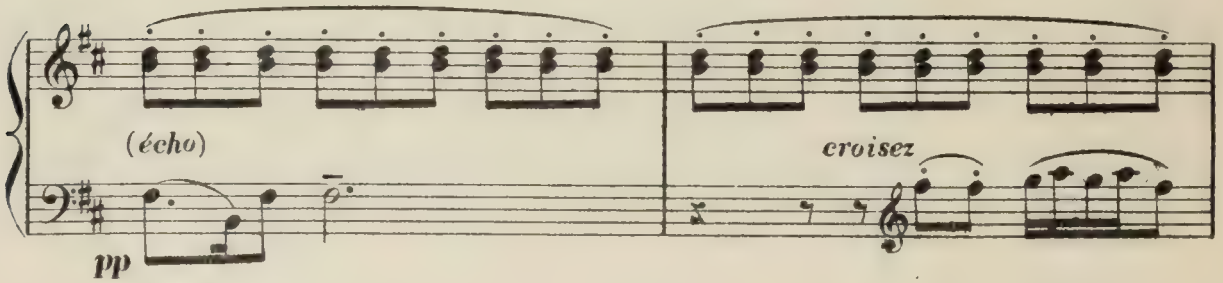
Des Bayadères tressent des couronnes, d'autres cherchent de l'eau à la fontaine

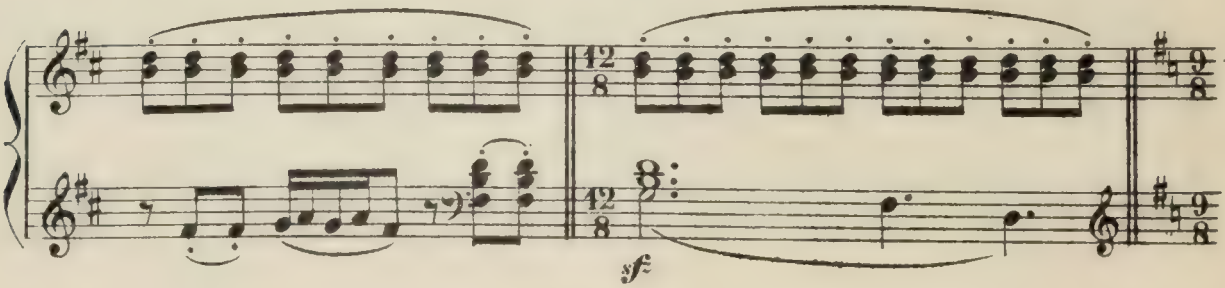



sacrée pour arroser les fleurs qu'elles déposent sur l'autel !

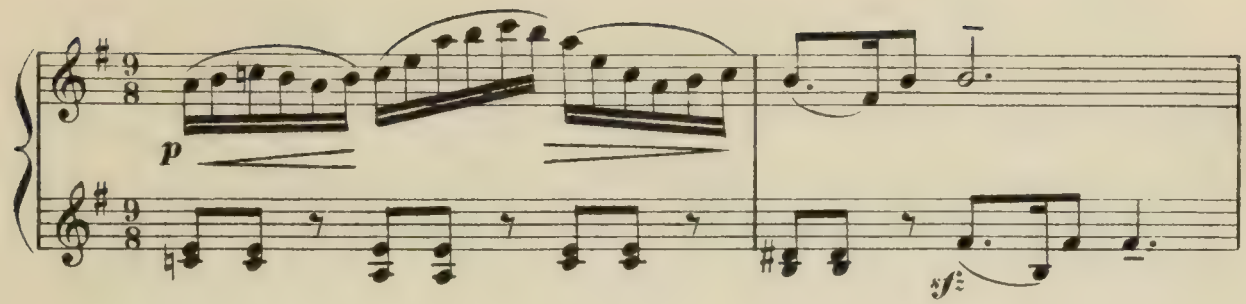


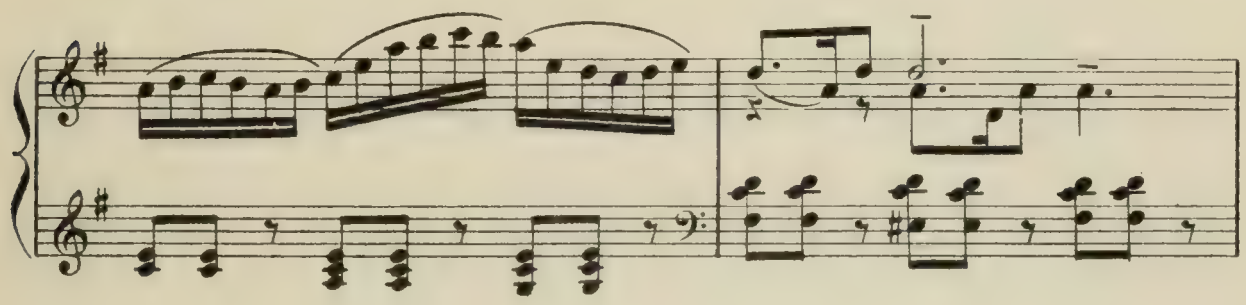



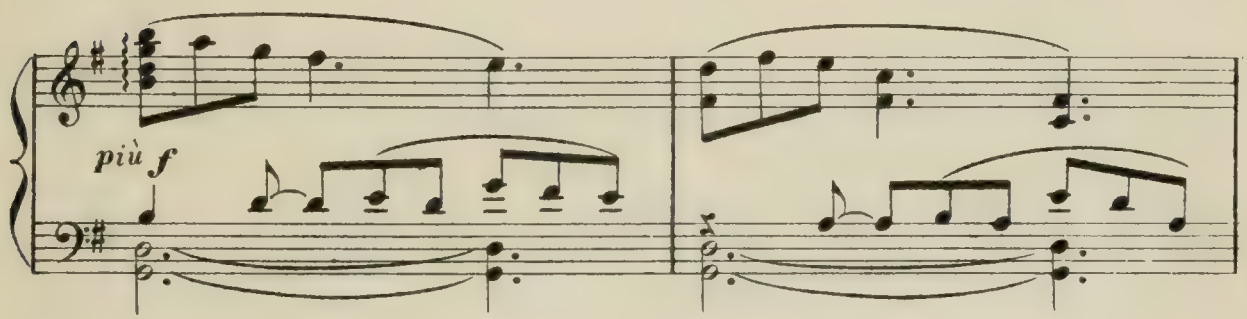


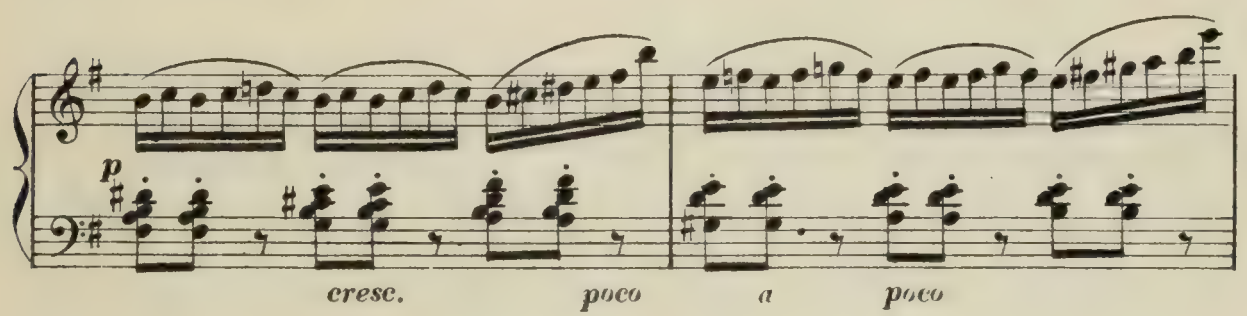




COSTALLAT & Cie—1150—PARIS

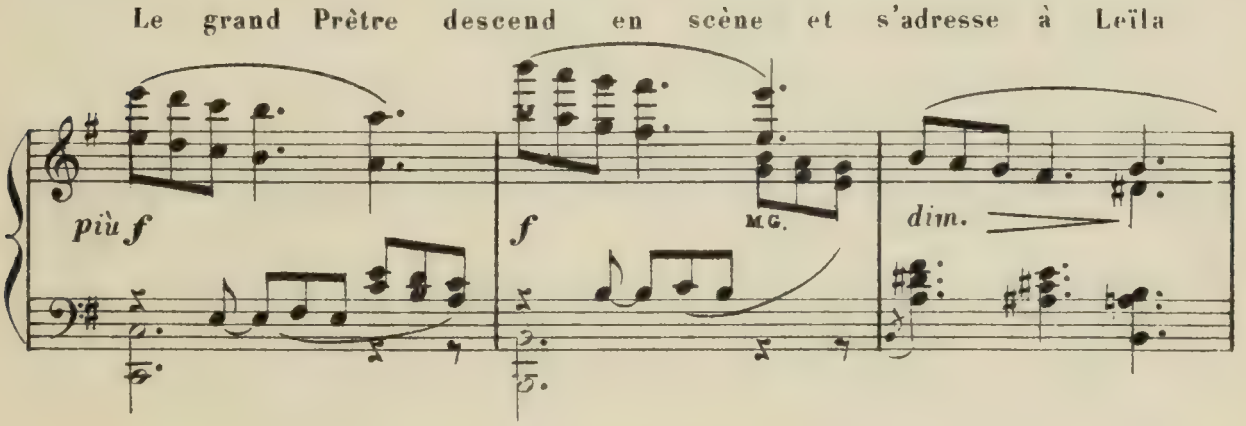


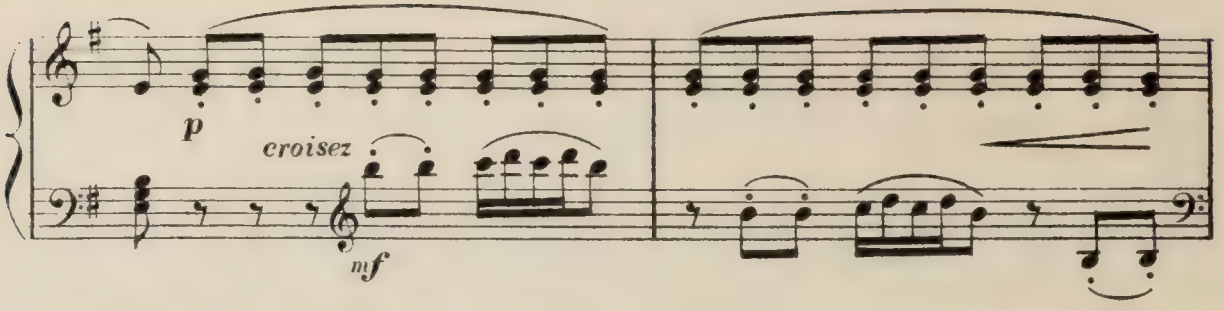



Le grand Prêtre descend en scène et s'adresse à Leïla



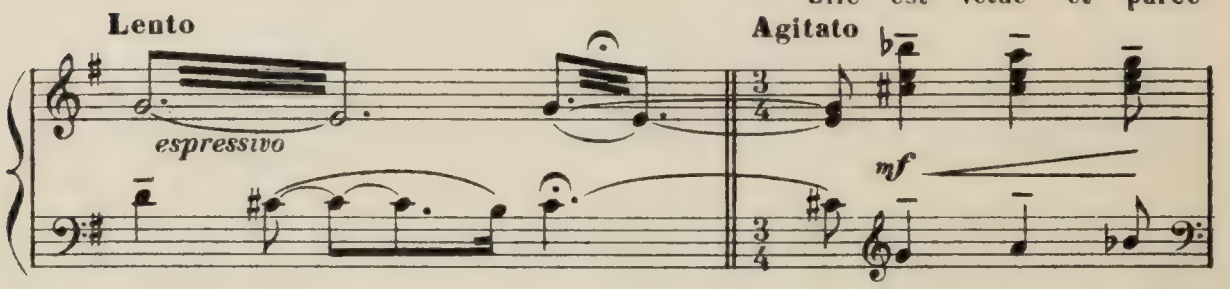
en lui indiquant le pavillon caché dans la verdure :



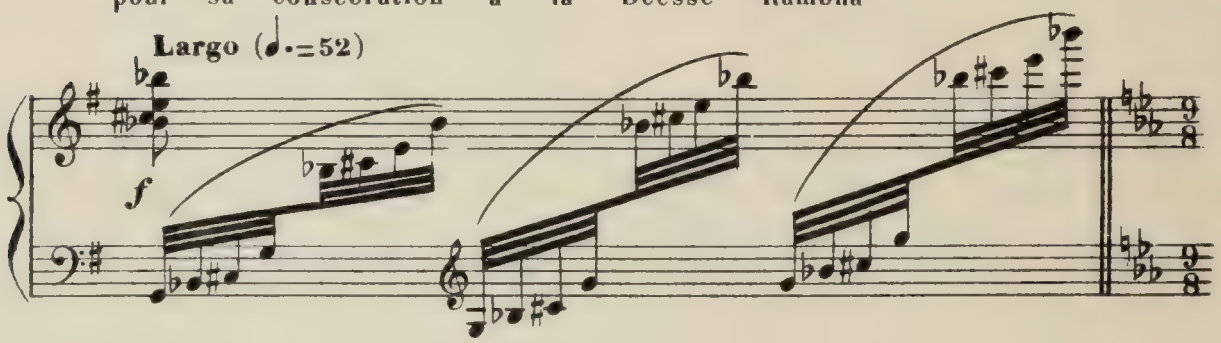

« Et Maïmouna ? »

(LEÏLA)

Elle est vêtue et parée

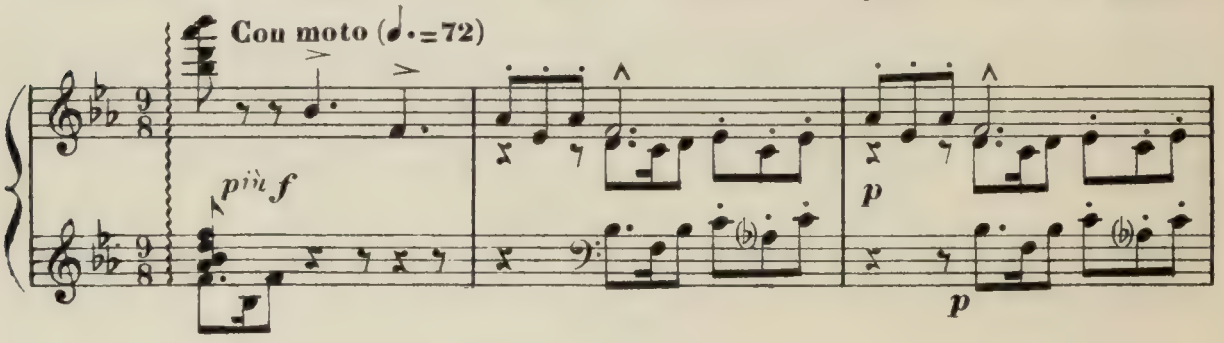



pour sa consécration à la Déesse Rambha




(LE GRAND PRÊTRE)

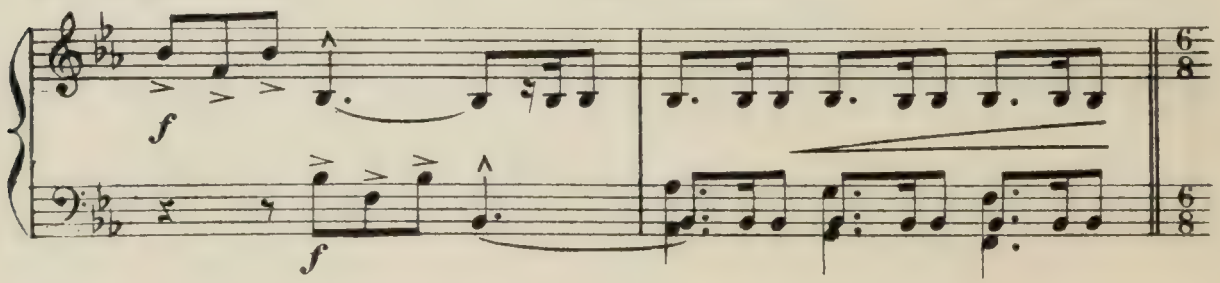
Amenez - la ! Non ! attendez ! Quelles sont ces fanfares




qui se rapprochent ?

(LEÏLA)

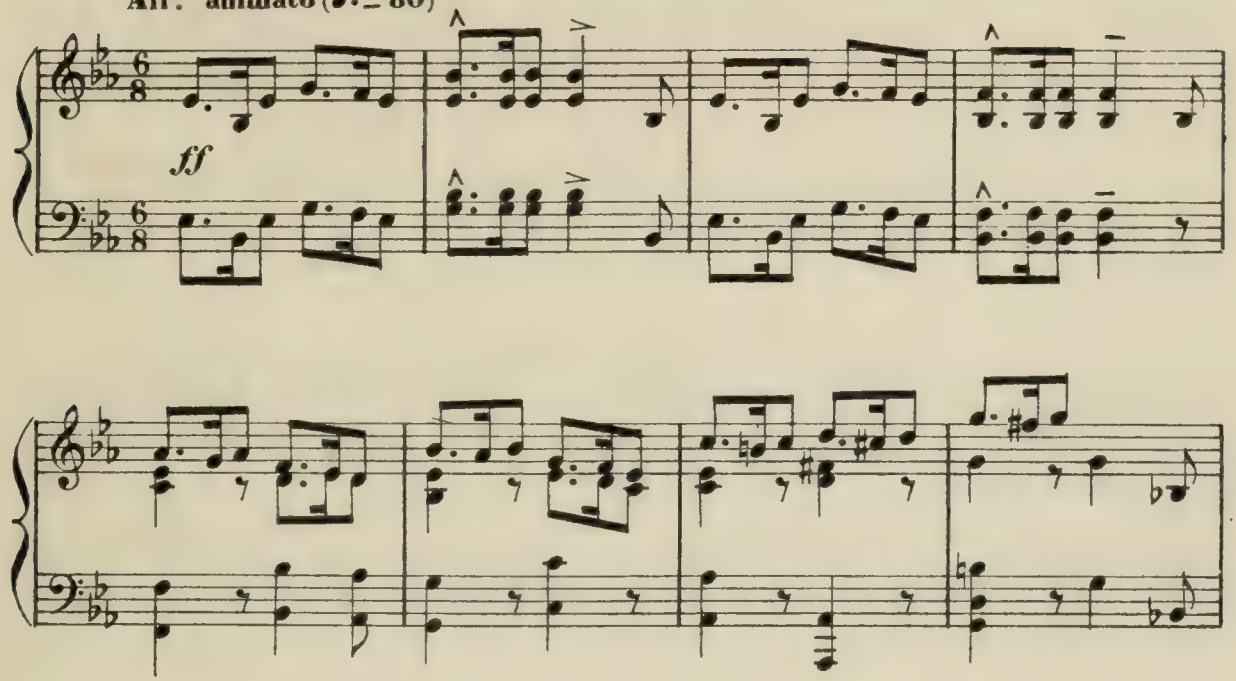
Une chasse ! Le Prince



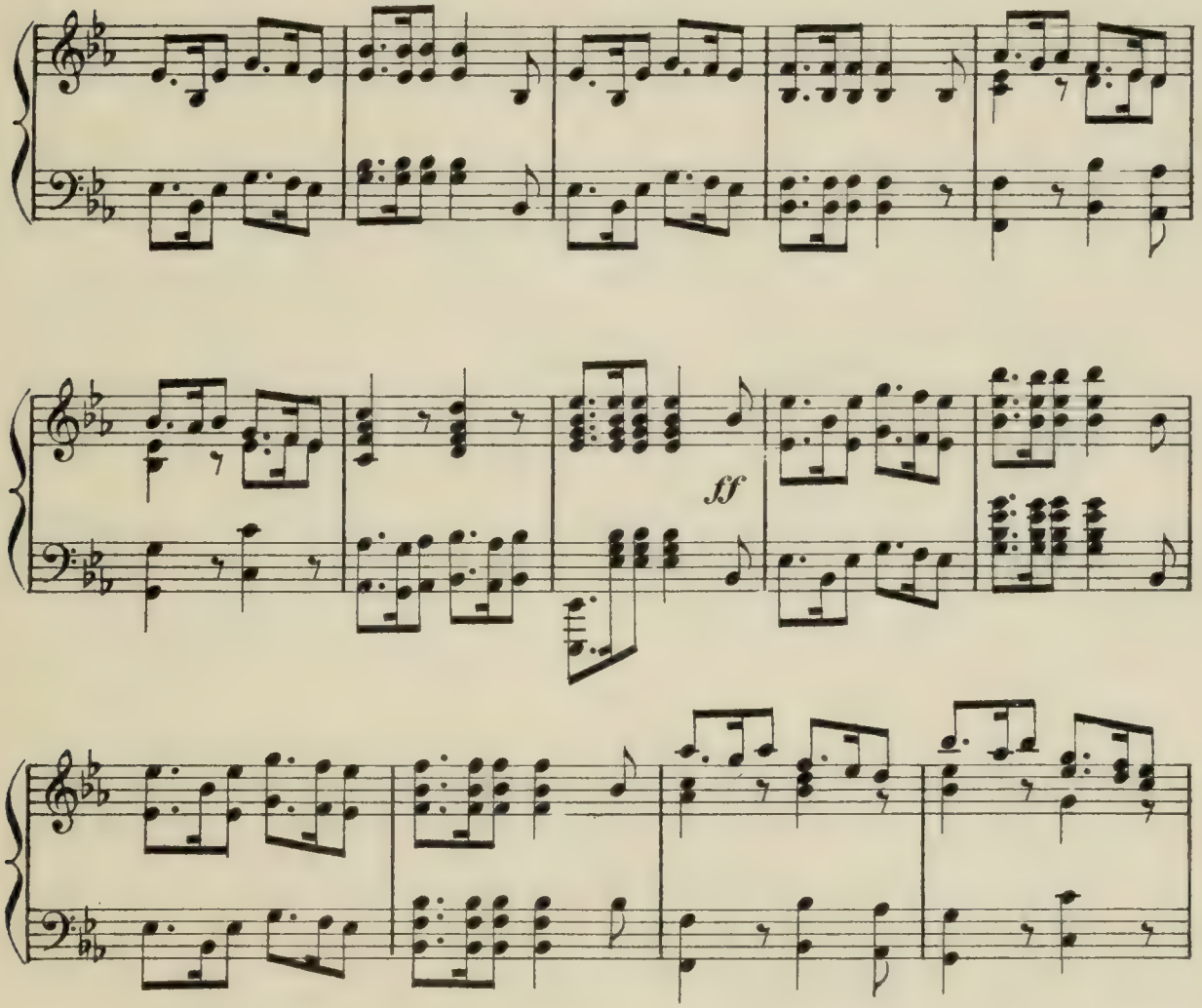
## SCÈNE II — *LA CHASSE*

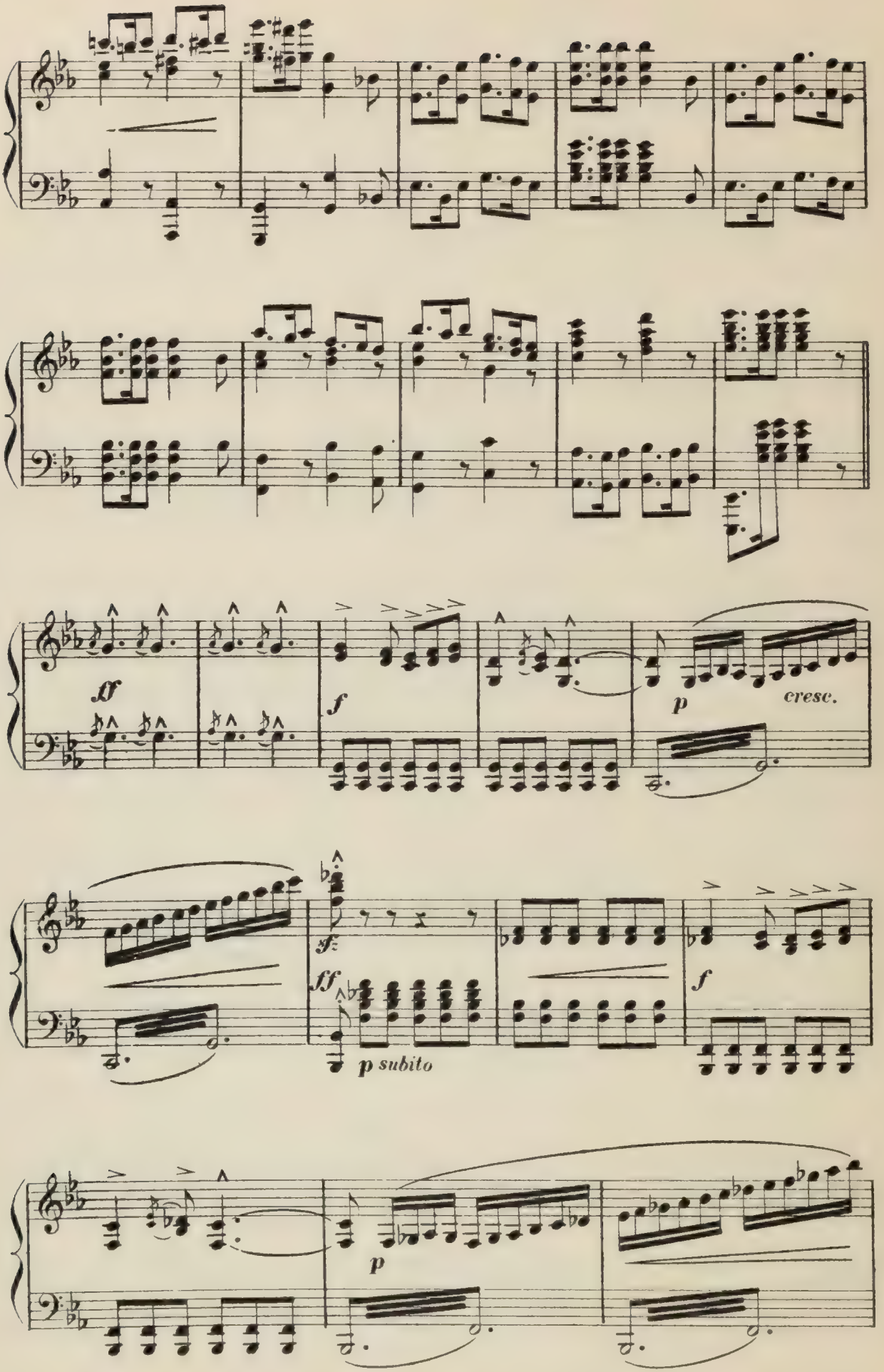
et son cortège. Ils viennent de ce côté ! Les voilà !

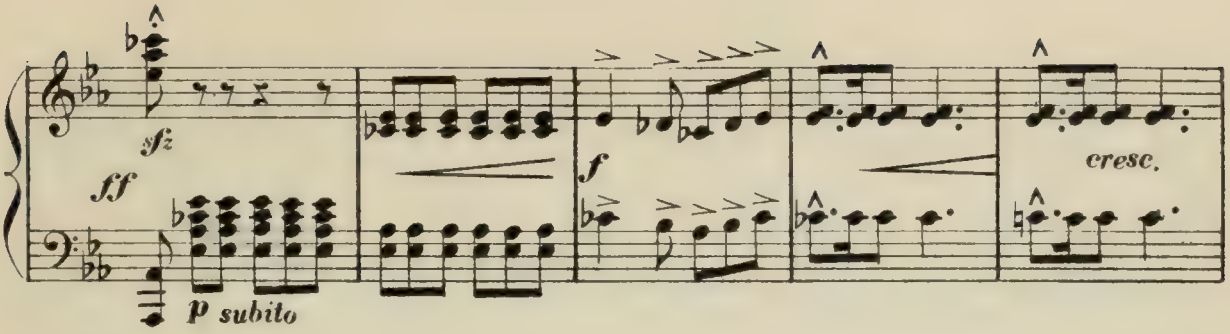
All^tto animato (♩. = 80)

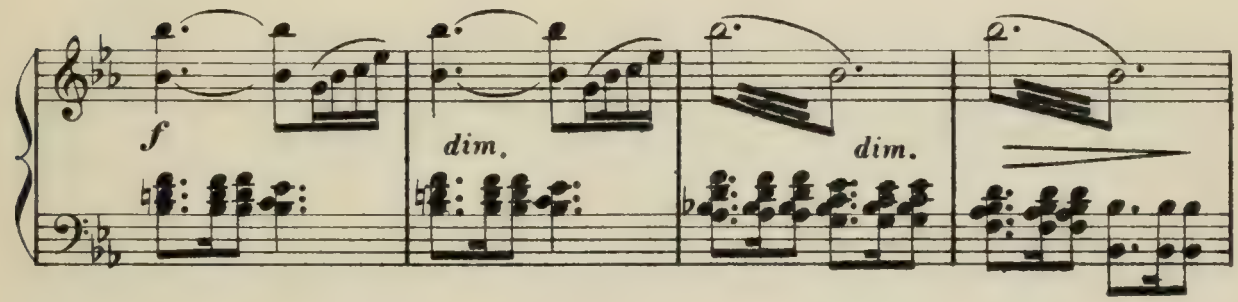



*ENTRÉE DE LA CHASSE*

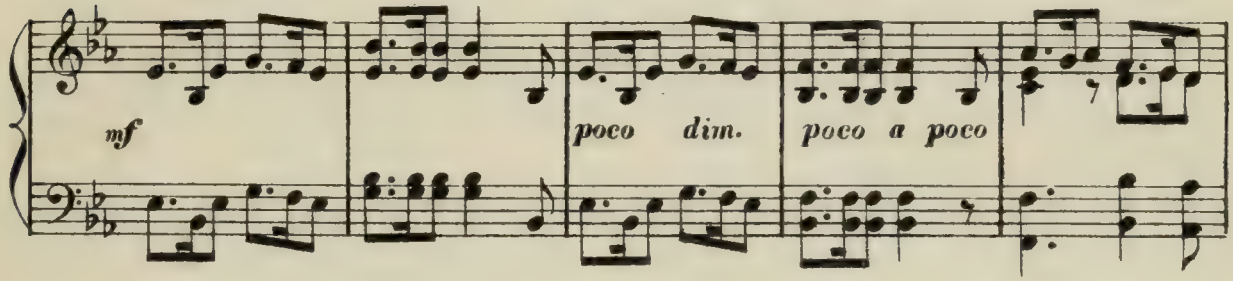


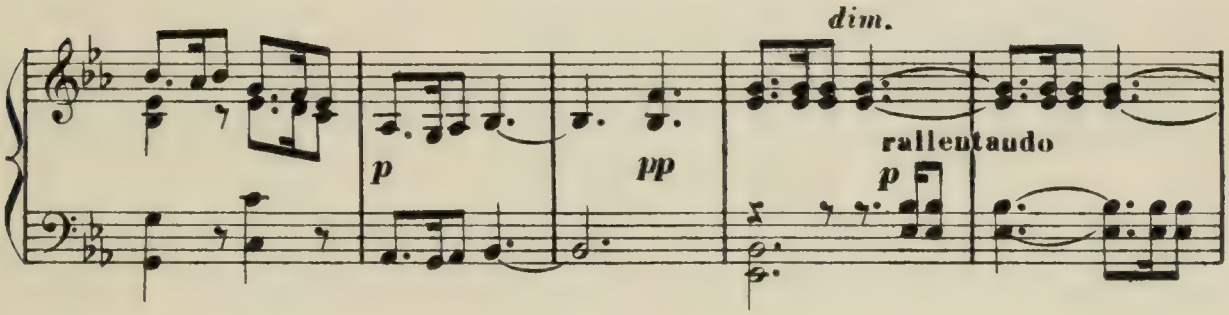

ff
f
p
cresc.
fz
ff
p subito
f
p

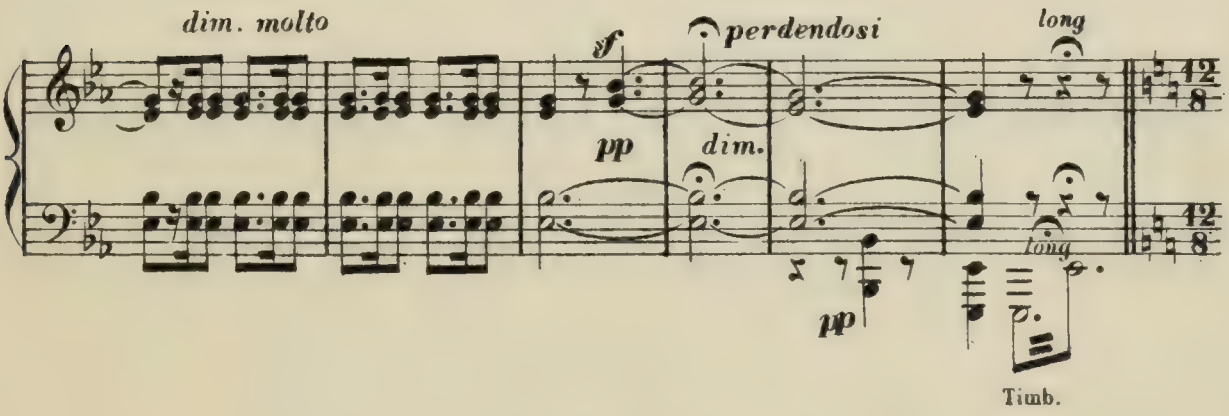


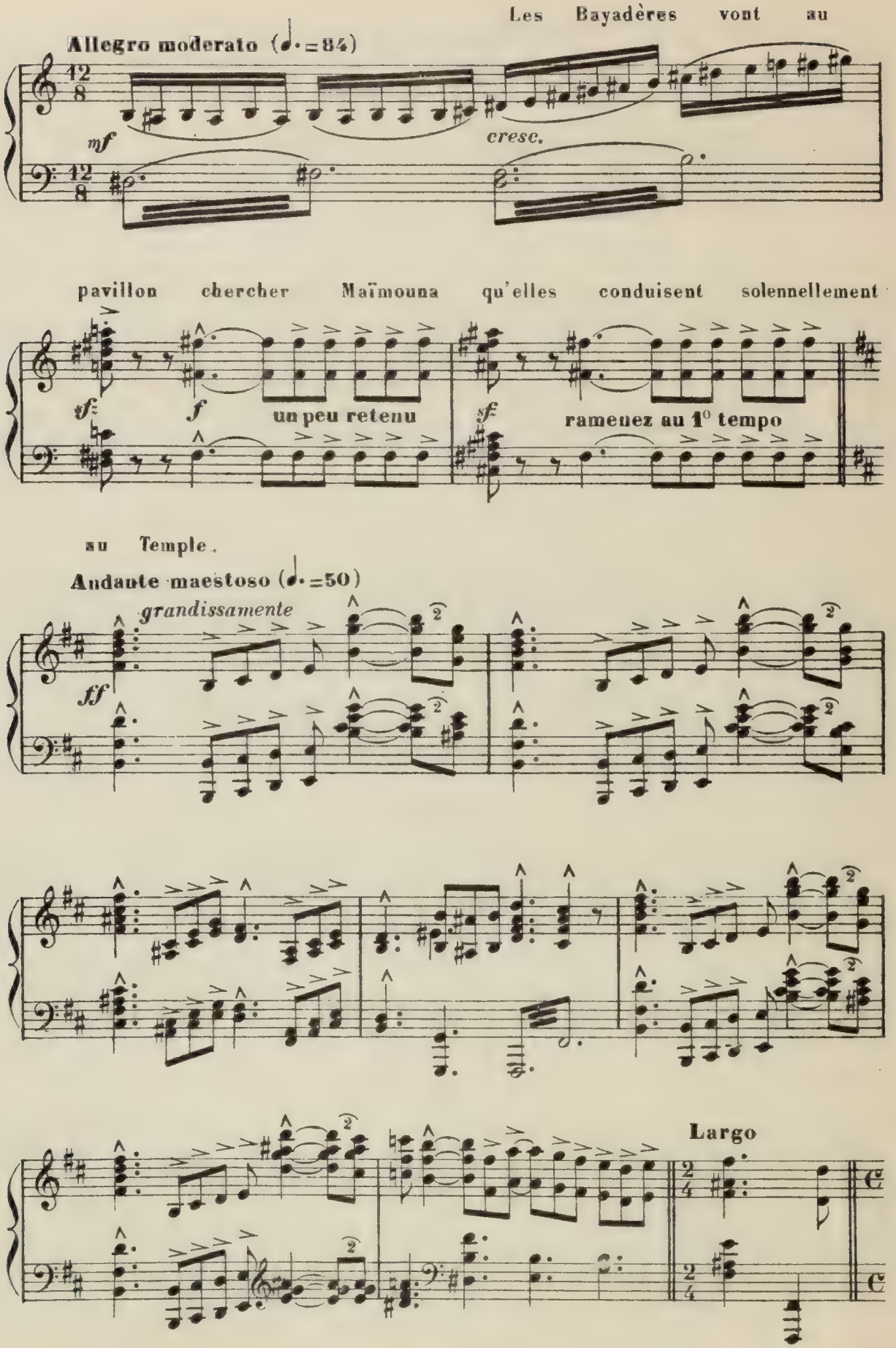

La chasse disparait ; elle s'éloigne.



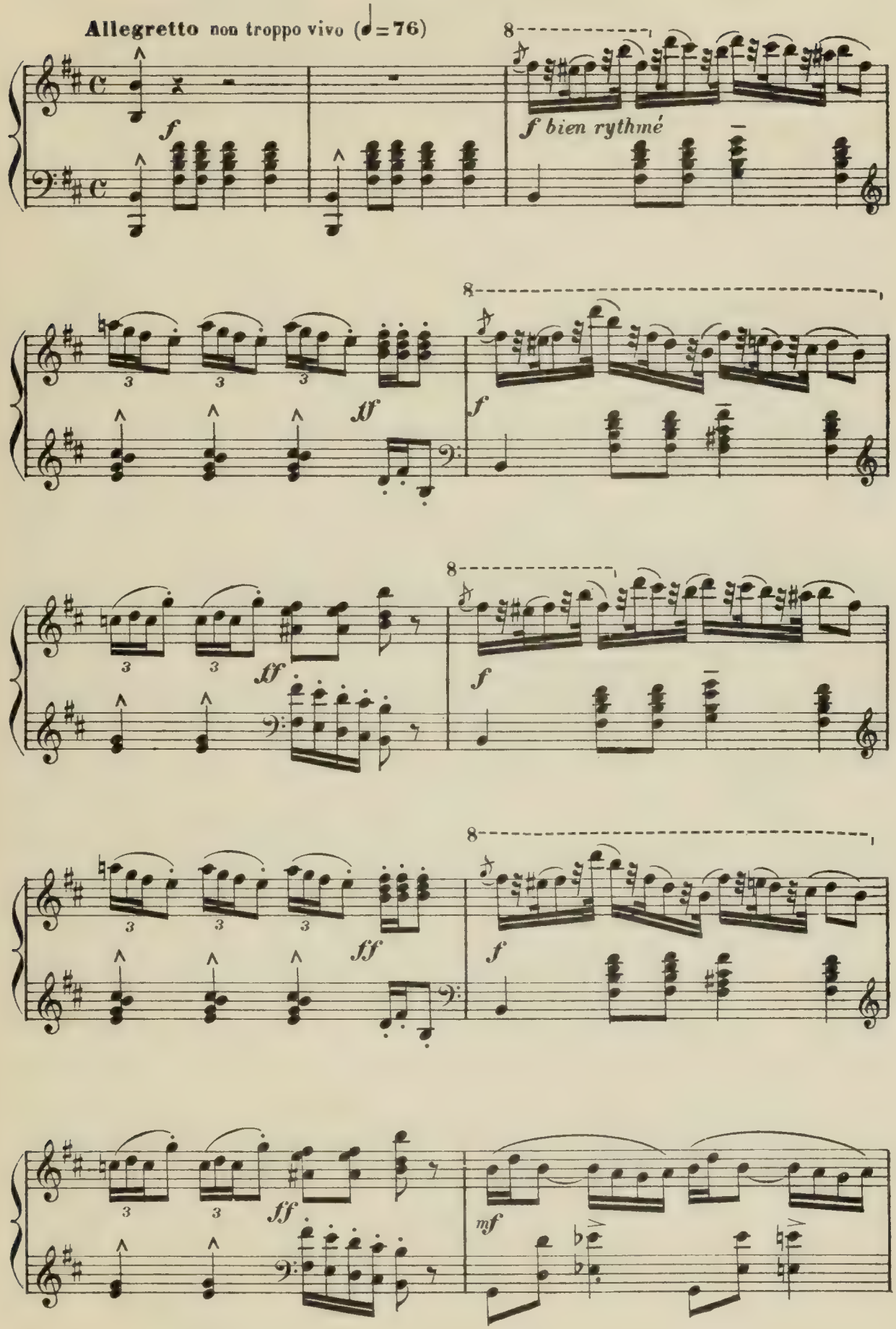



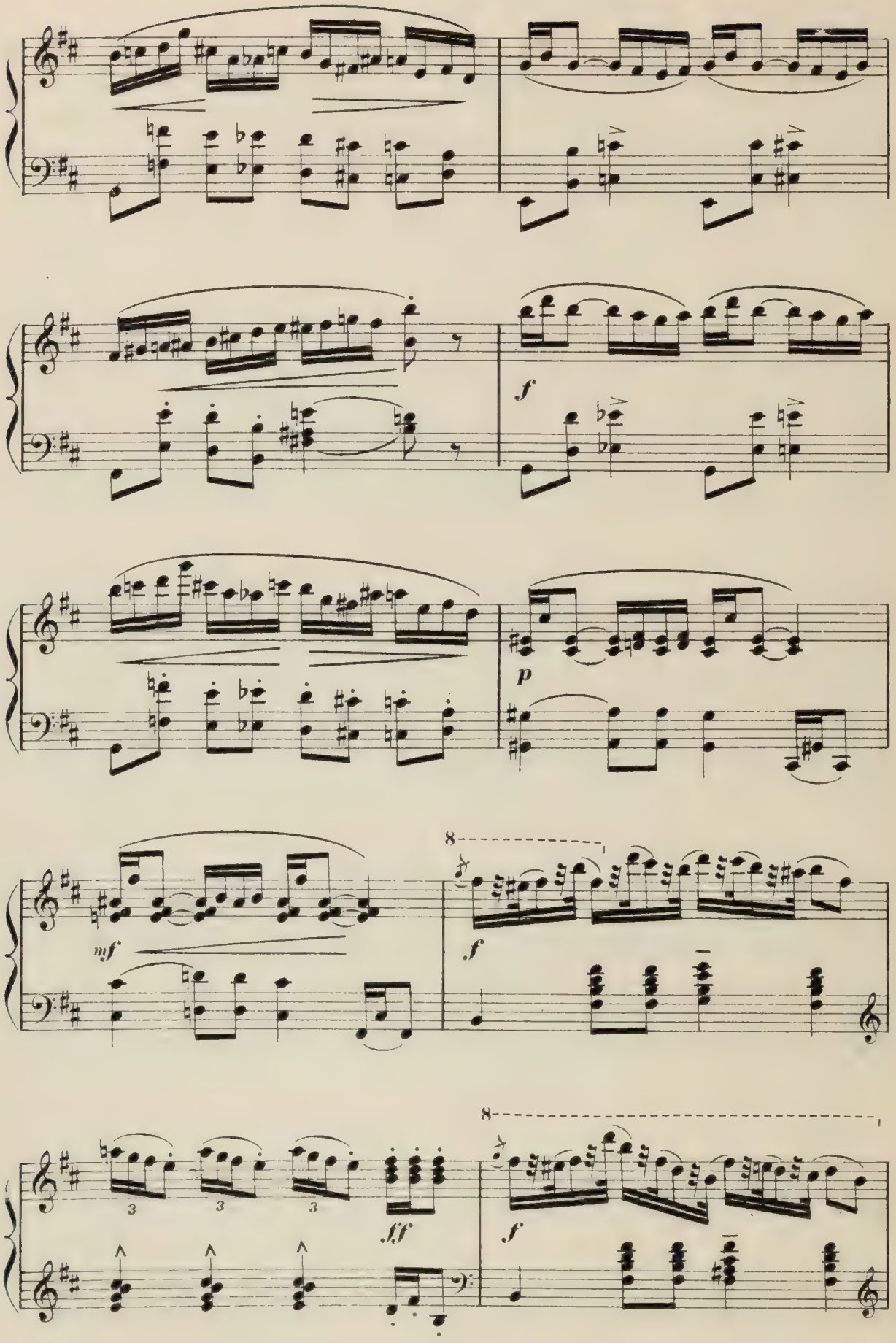



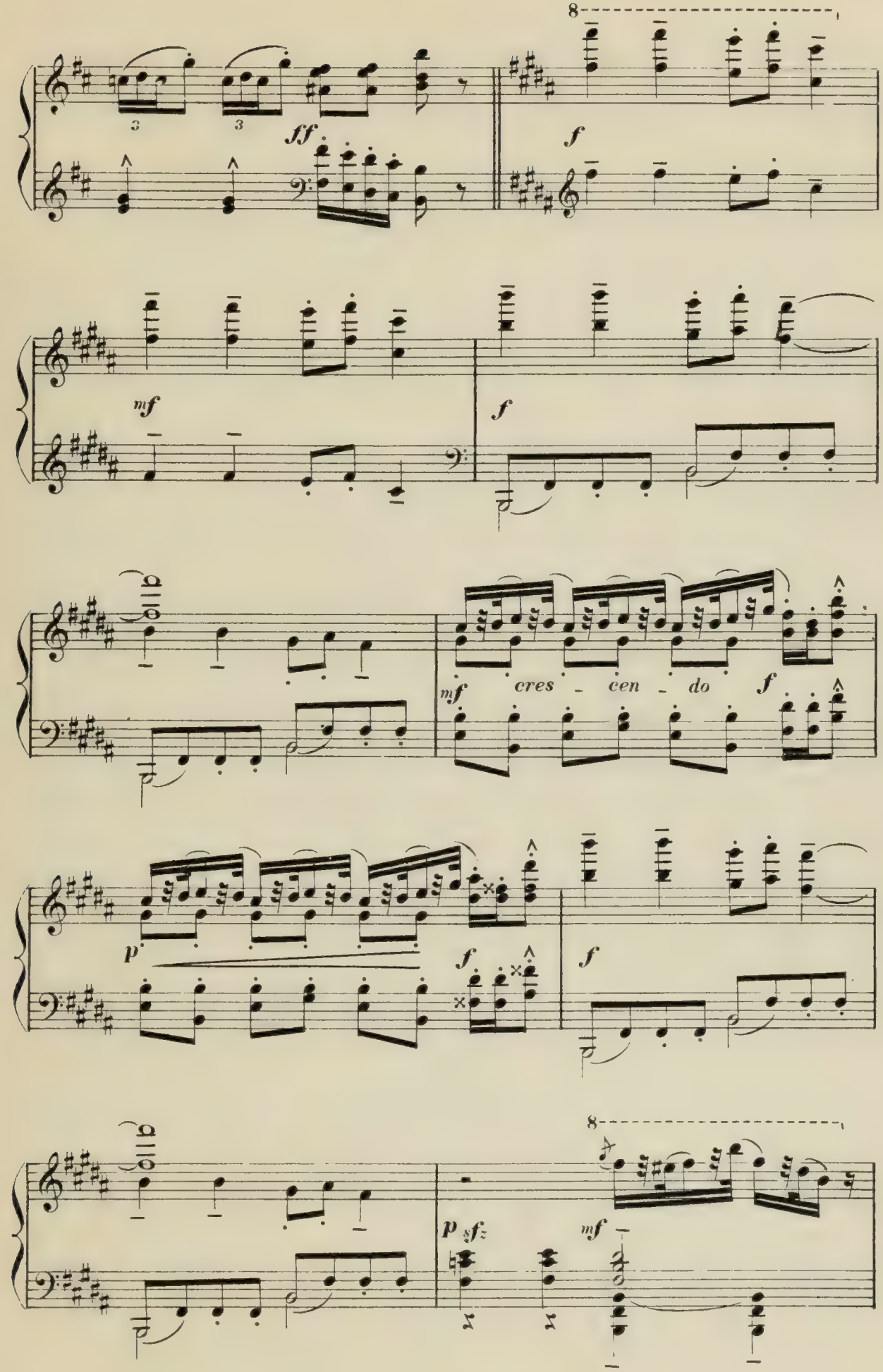
# SCÈNE III

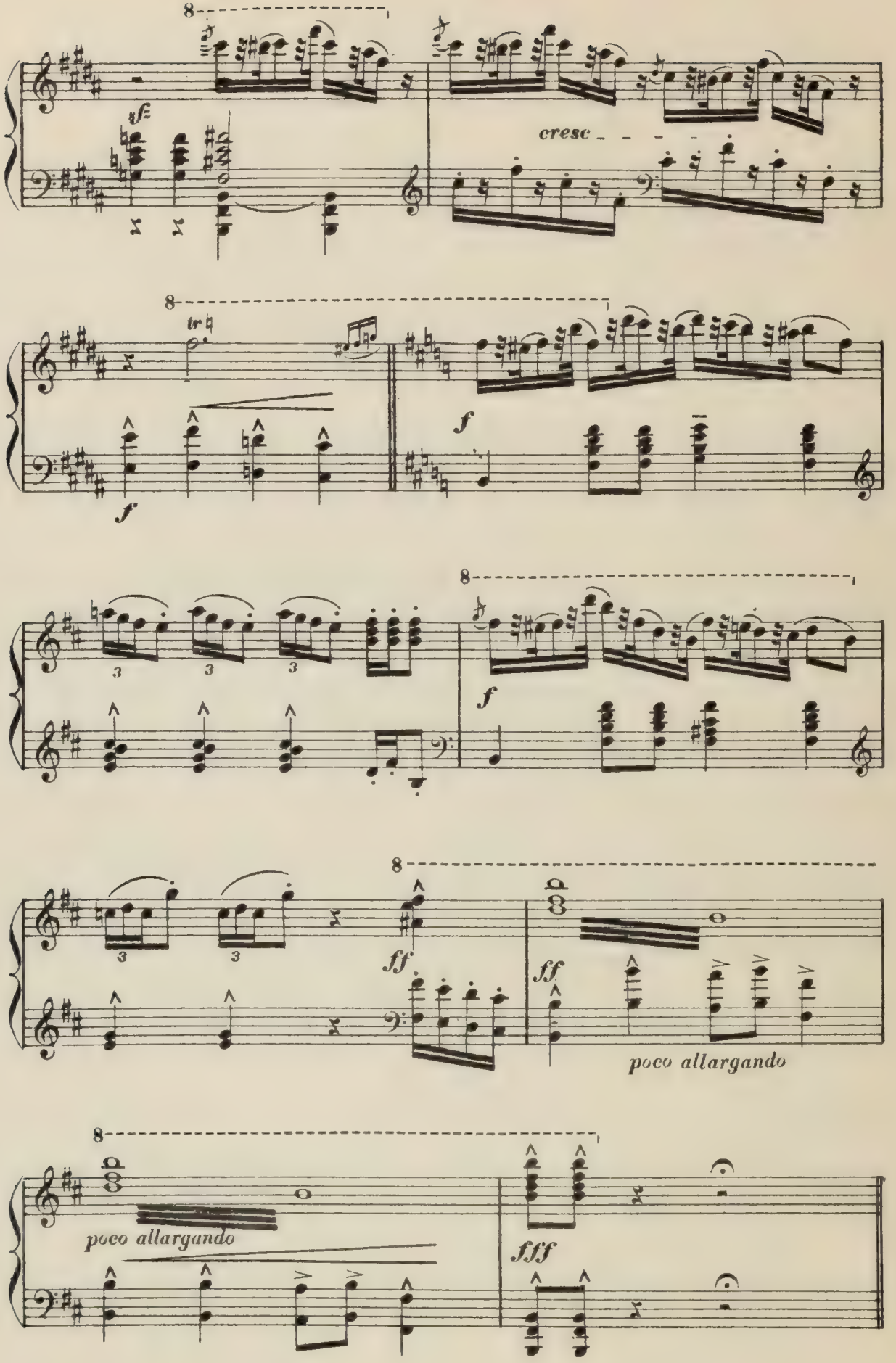

Les Bayadères vont au
Allegro moderato (♩.=84)
mf
cresc.
pavillon chercher Maïmouna qu'elles conduisent solennellement
sf
f
un peu retenu
sf
ramenez au 1° tempo
au Temple.
Andante maestoso (♩.=50)
grandissamente
ff
Largo

# MARCHE INDOUE




f
p
mf
8
f
3
3
3
ff
8
f


8
ff
f
mf
f
mf
cres - cen - do
f
p
f
f
8
p
sfz
mf

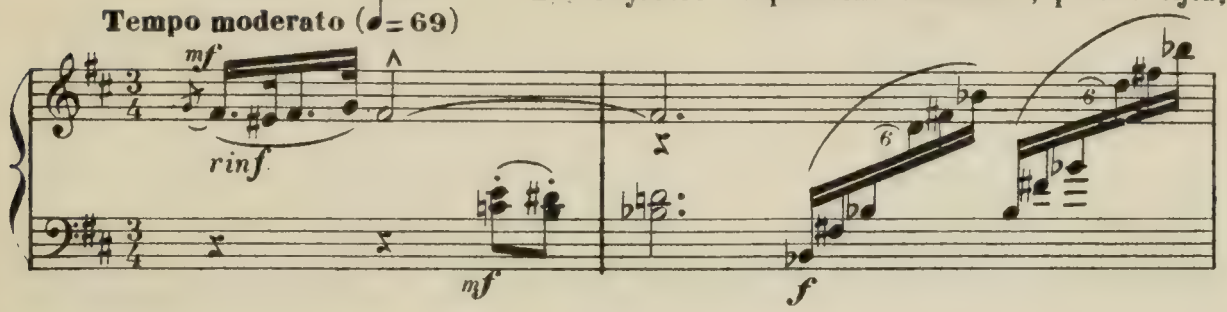

8
sf
cresc
8
tr
f
f
8
3
3
3
f
8
3
3
ff
ff
poco allargando
8
poco allargando
fff

# SCÈNE IV

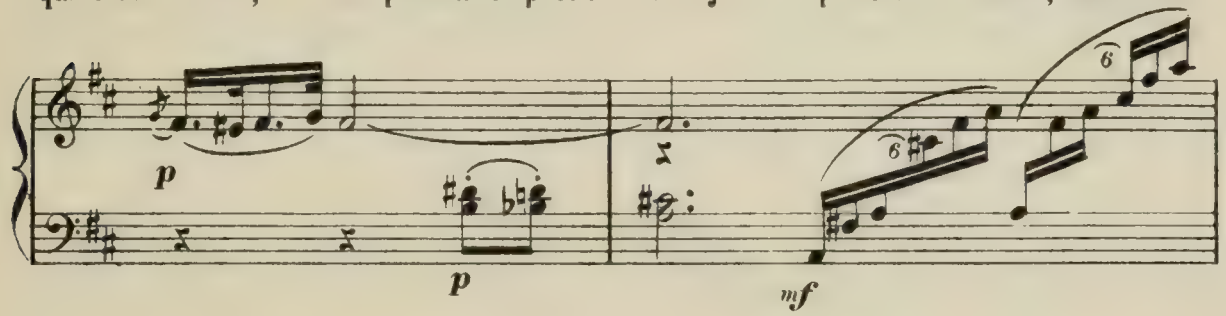
## Cérémonie de la Consécration de Maïmouna à la déesse Rambha

## *DANSE SACRÉE*

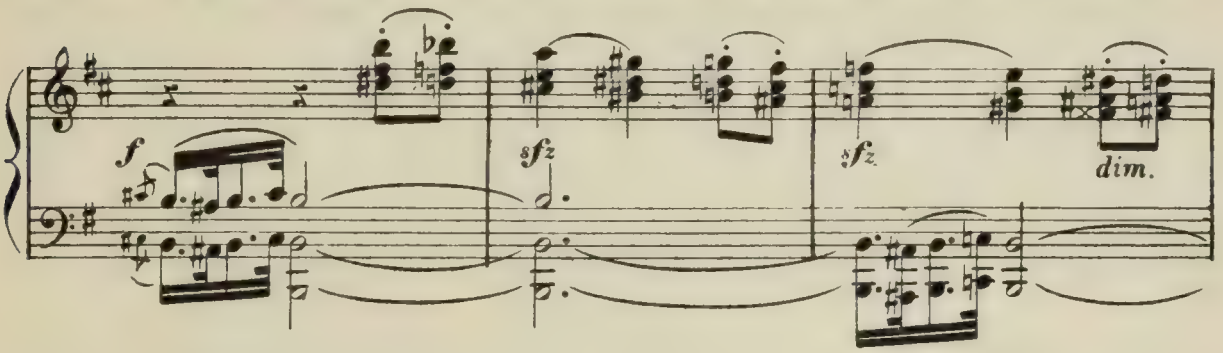
Les Bayadères dépouillent Maïmouna, qui d'un bijou,



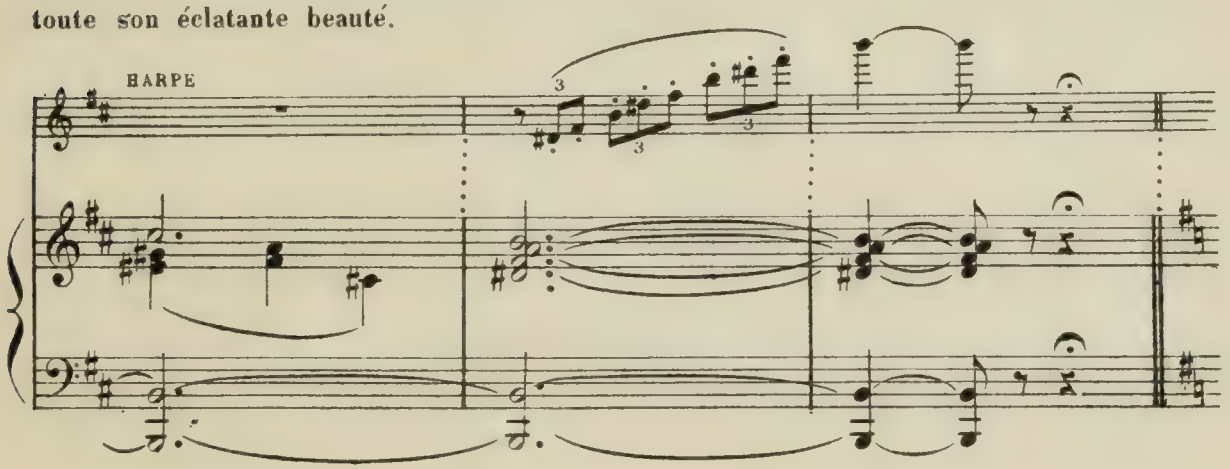

qui d'une étoffe, Les prêtres disposent ces objets aux pieds de la statue, Maïmouna



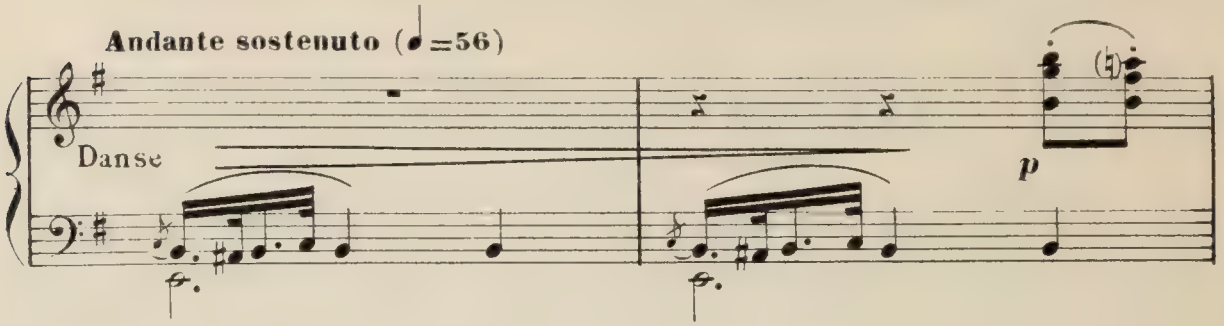

se trouve à la fin, n'ayant plus qu'un dernier voile au travers duquel elle apparaît dans



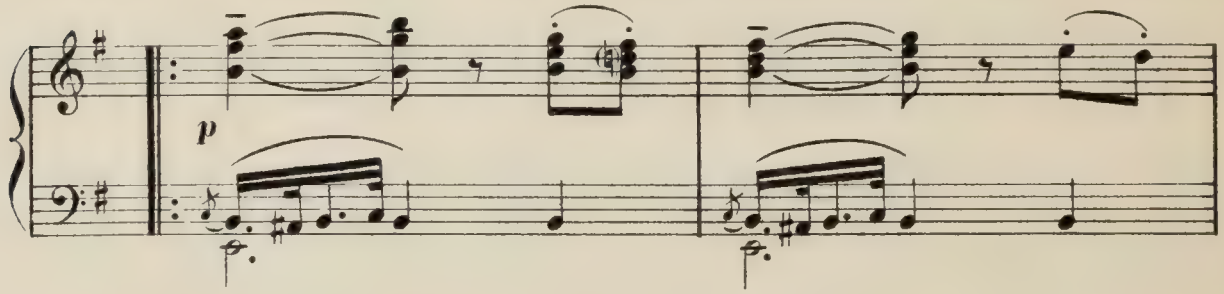

toute son éclatante beauté.



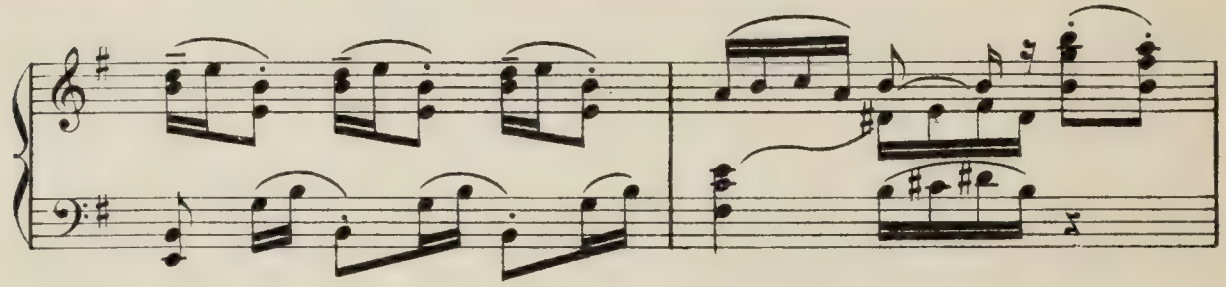
Cependant un inconnu entré en même temps que la chasse, s'est arrêté



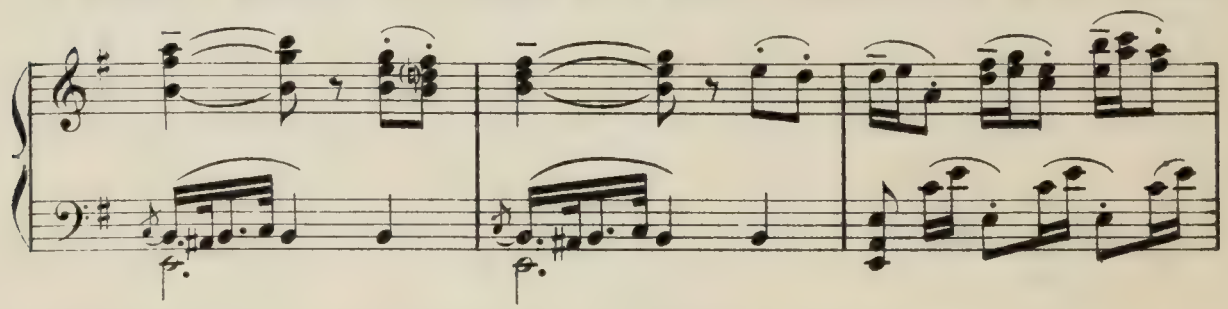

auprès de la fontaine sacrée. C'est le Dieu Mahodoch qui a revêtu la forme



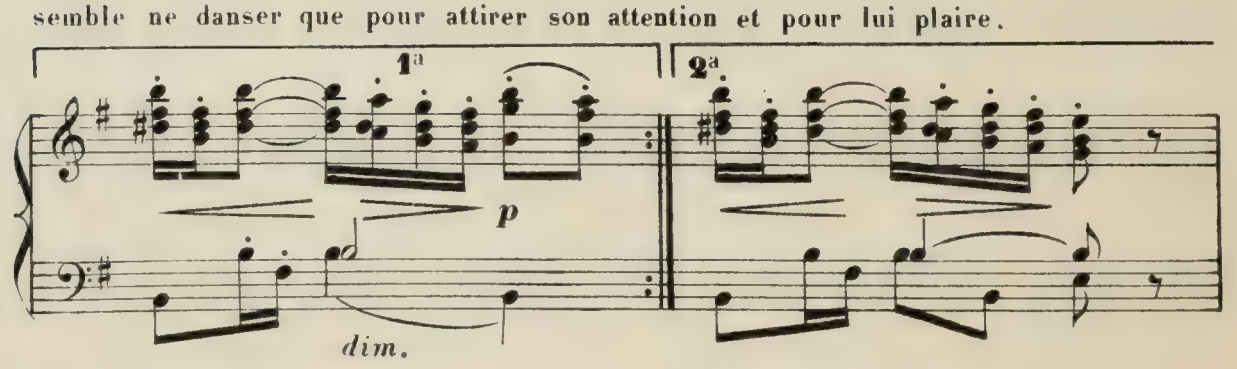

humaine pour voir les hommes de près et apprendre à les connaître.

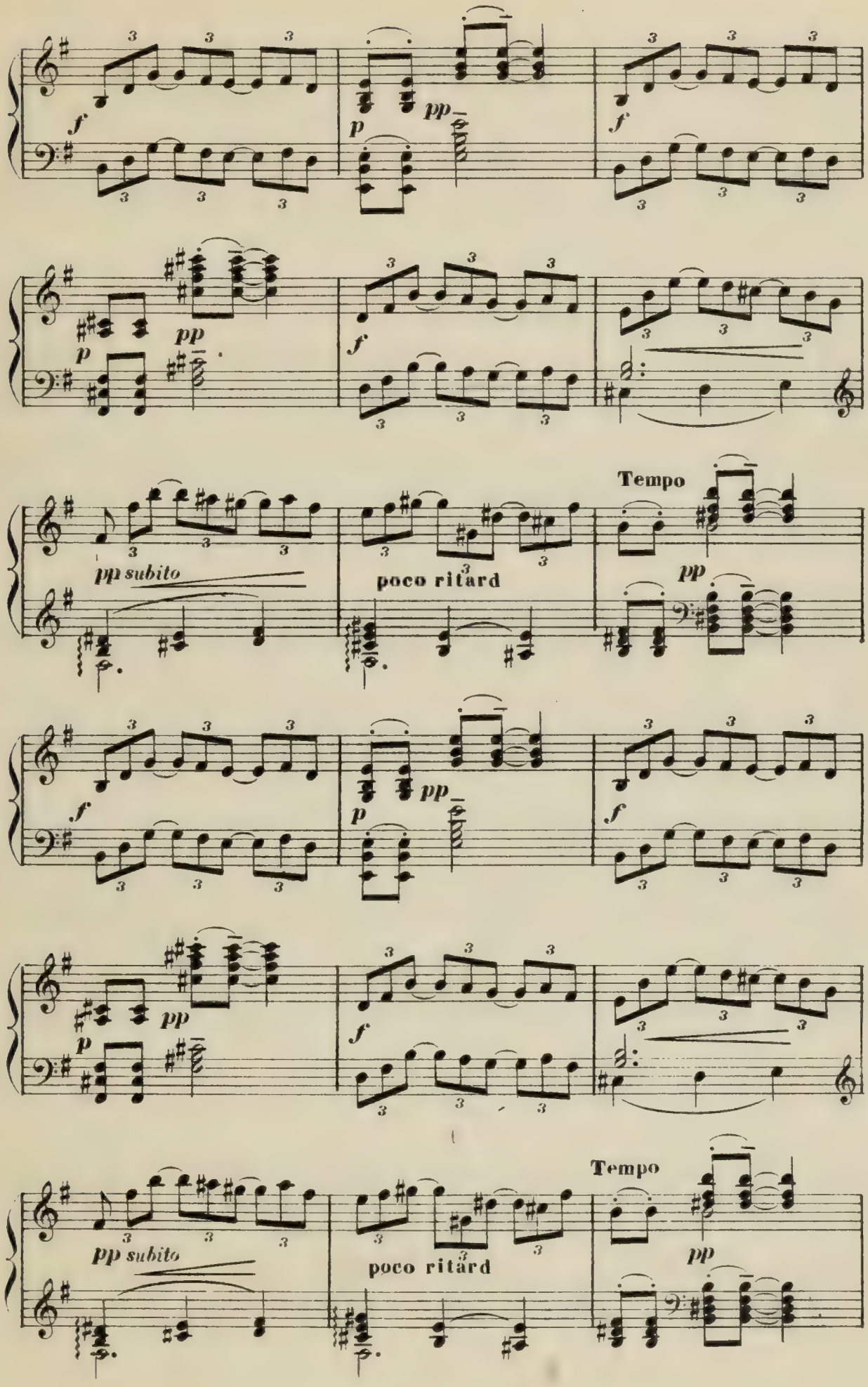


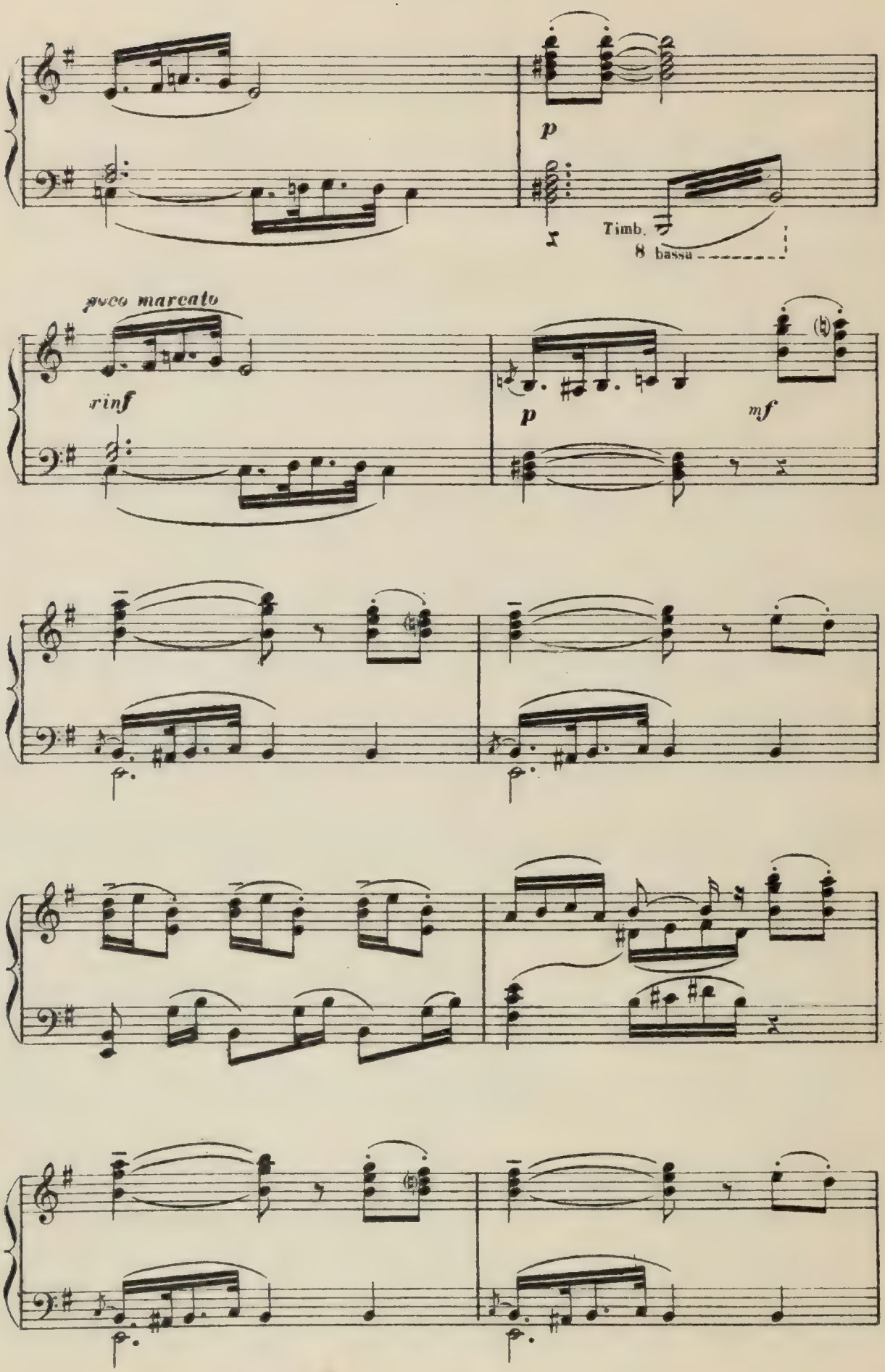
Il remarque Maïmouna qui, frappée de la beauté surnaturelle du jeune homme,



semble ne danser que pour attirer son attention et pour lui plaire.

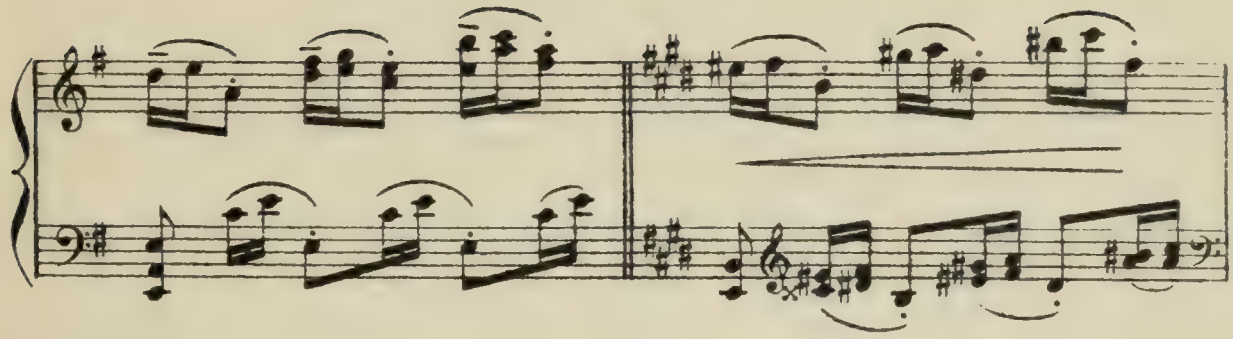



f
p
pp
pp subito
poco ritard
Tempo

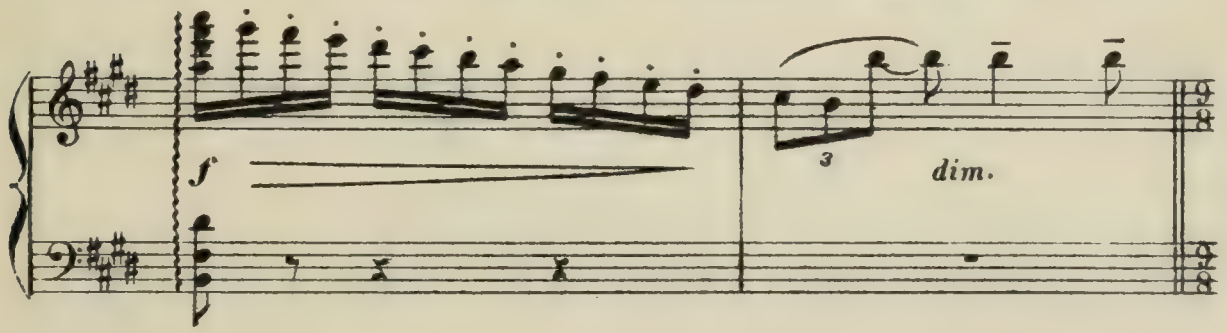

p
Timb.
8 bassa
poco marcato
rinf
p
mf

# Scène v

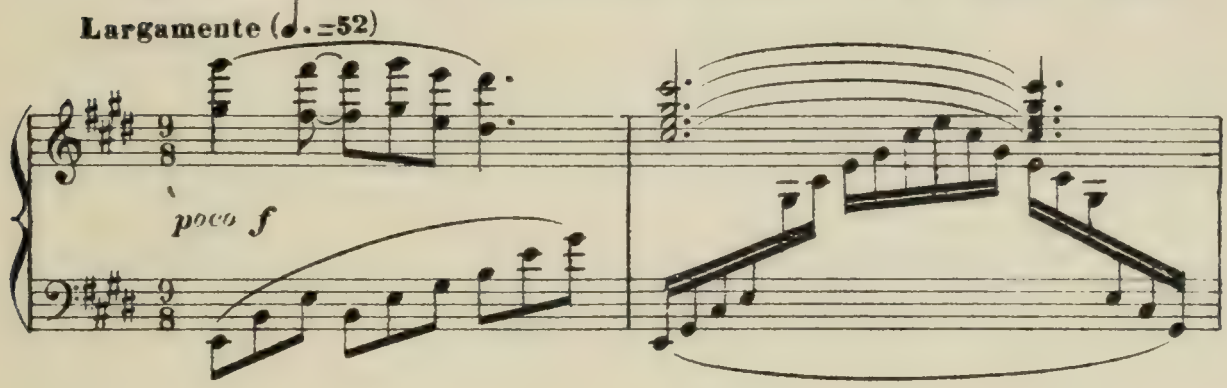
Maïmouna descend du temple,



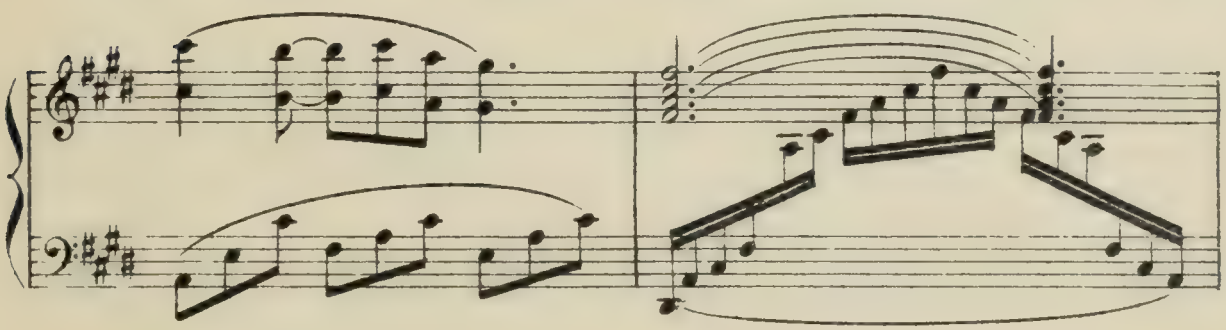
Leïla et les autres bayadères lui présentent chacune une fleur.



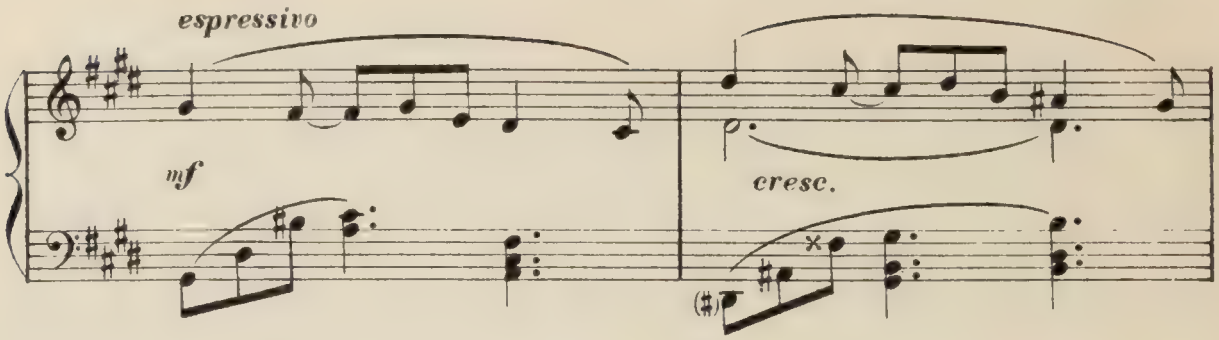

Maïmouna en fait une gerbe destinée à la déesse Rambha,



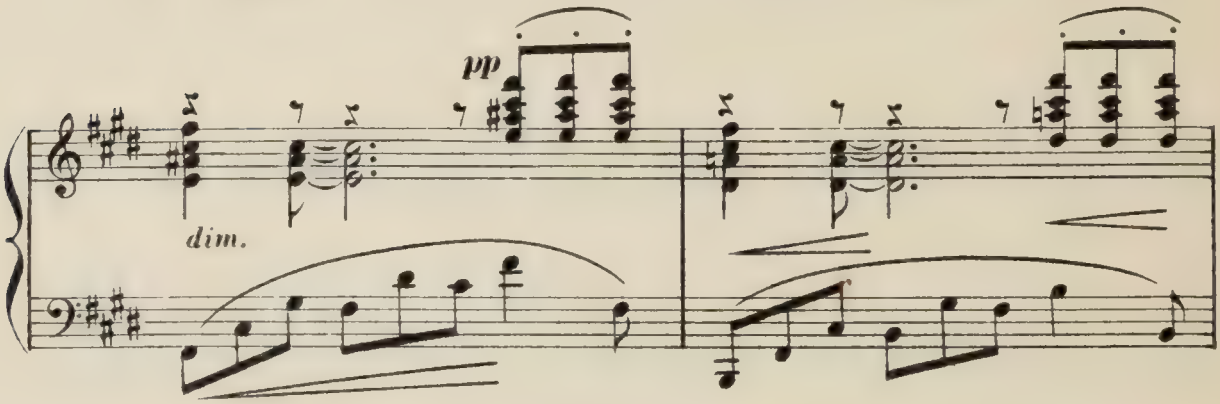

va l'arroser à la fontaine sacrée, aperçoit l'inconnu et



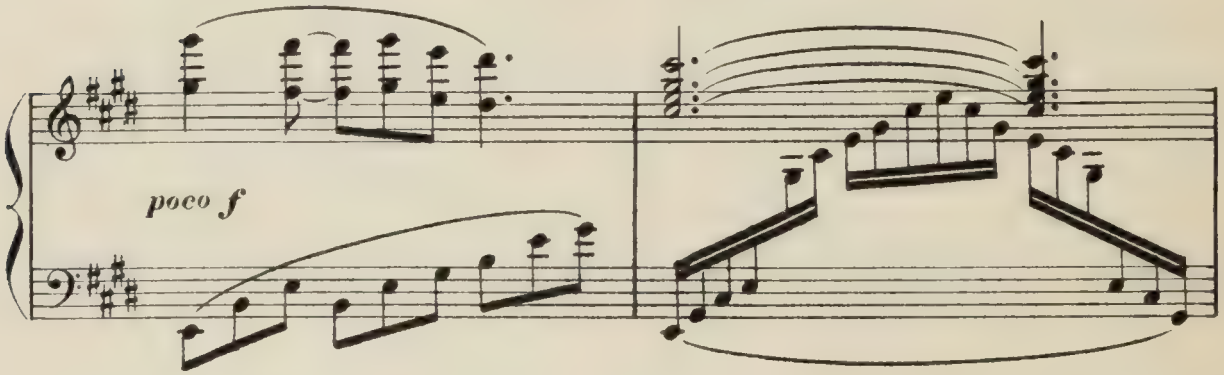
est frappée de sa beauté. Elle appelle ses compagnes

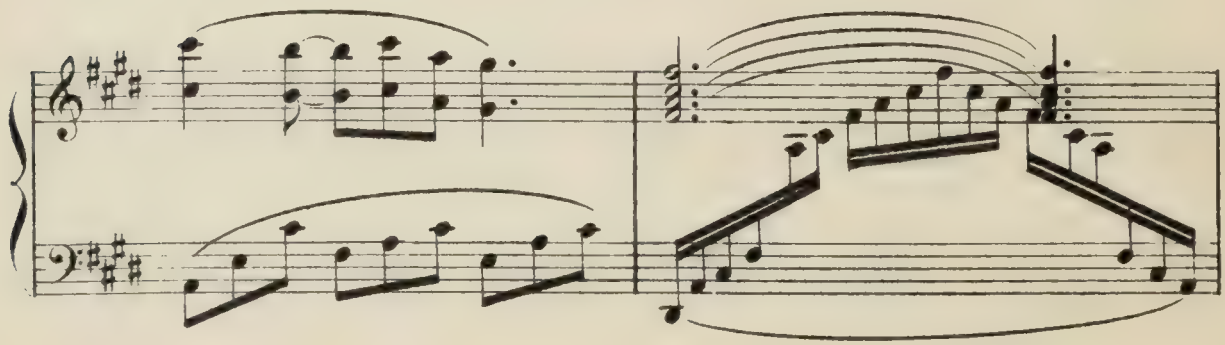


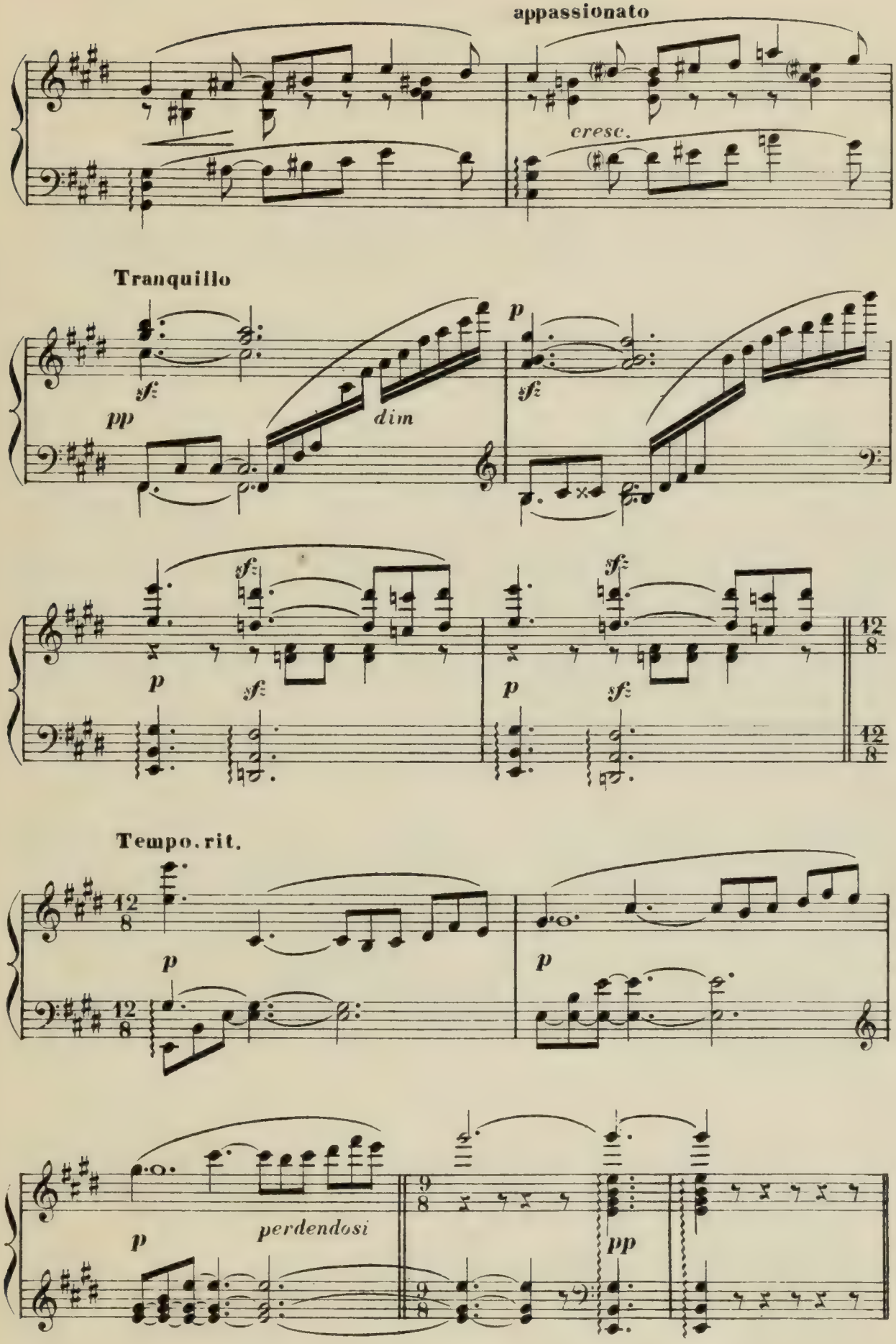

et toutes s'efforcent, mais vainement, d'attirer par des




danses l'attention du jeune homme.

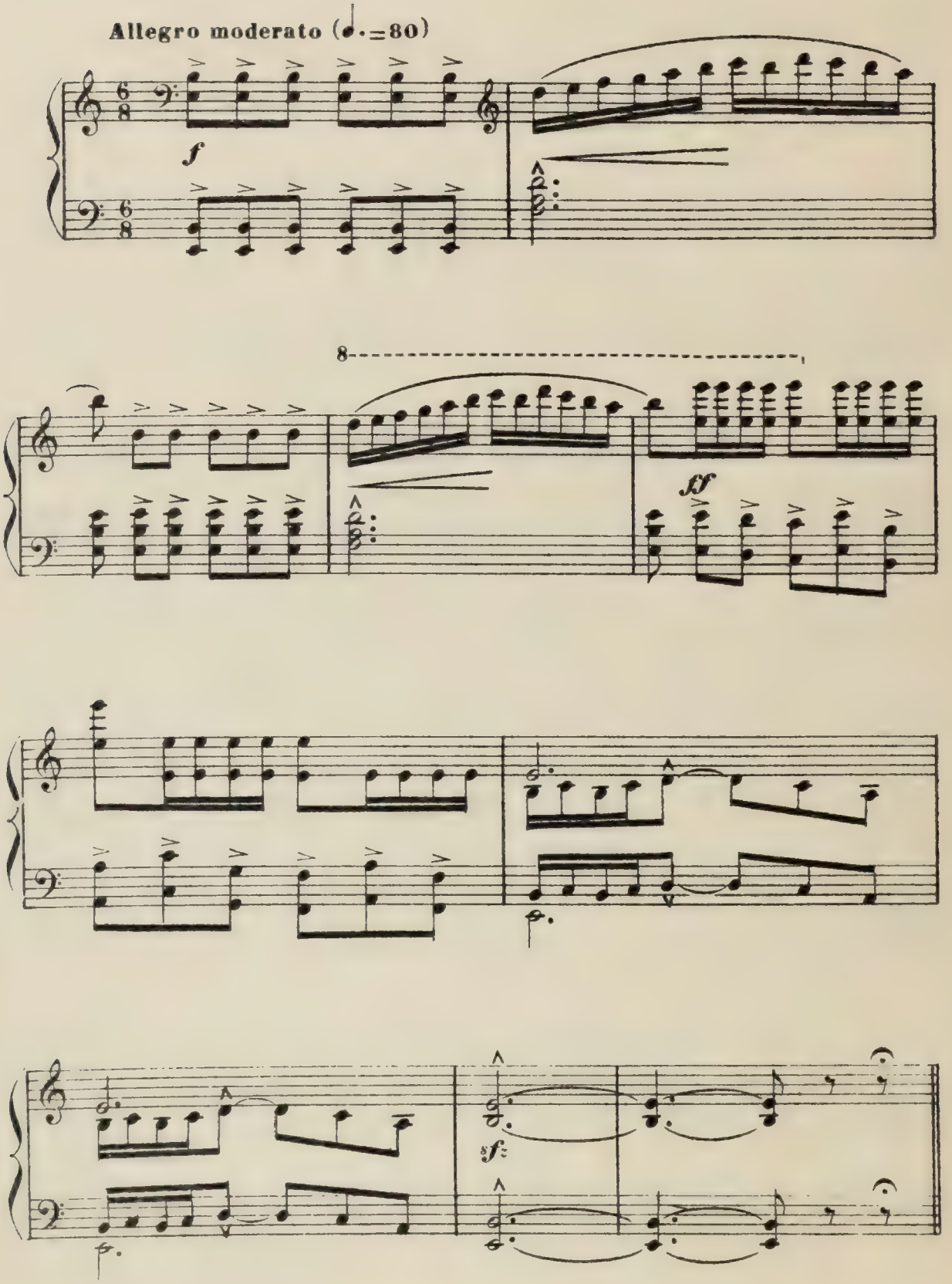


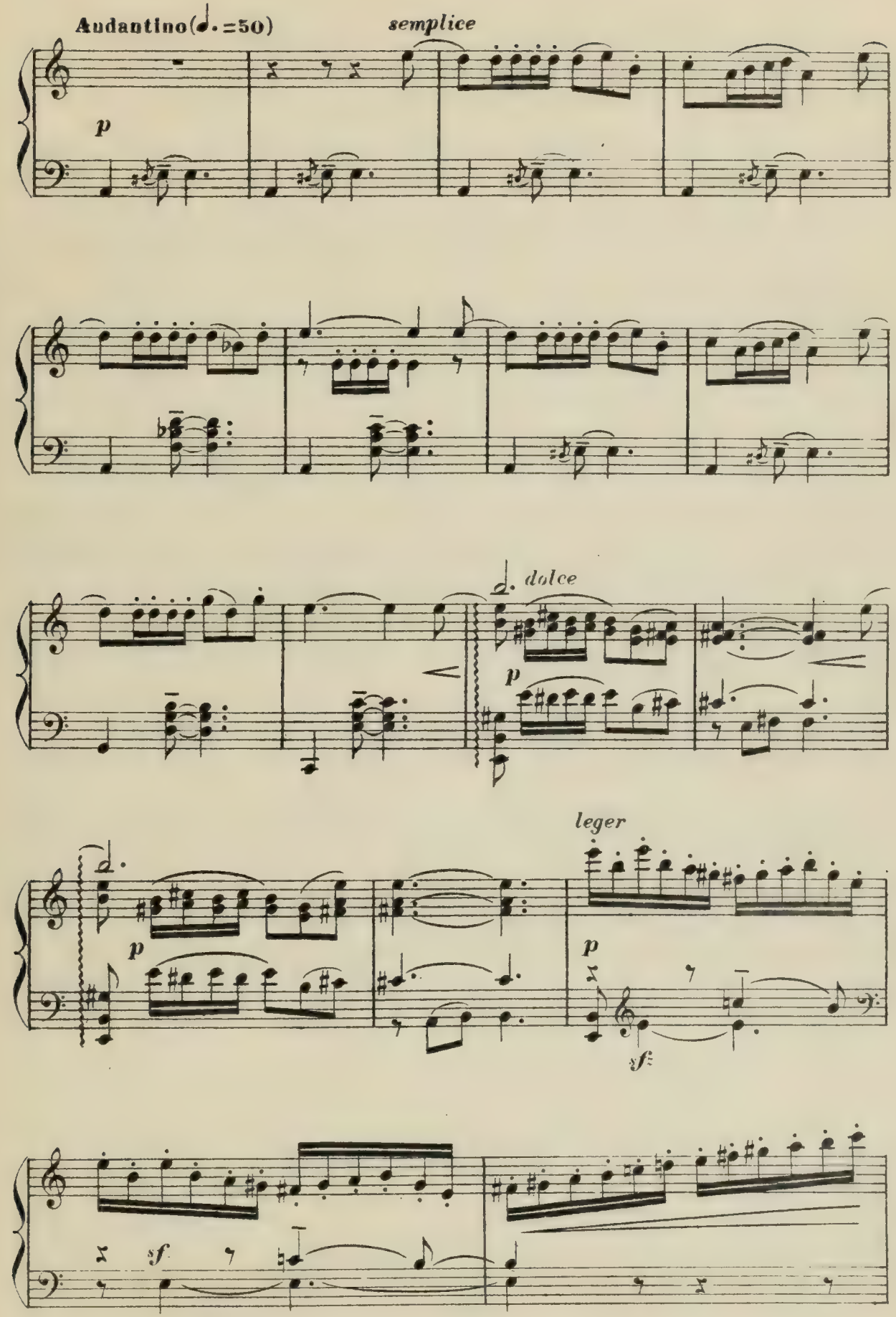



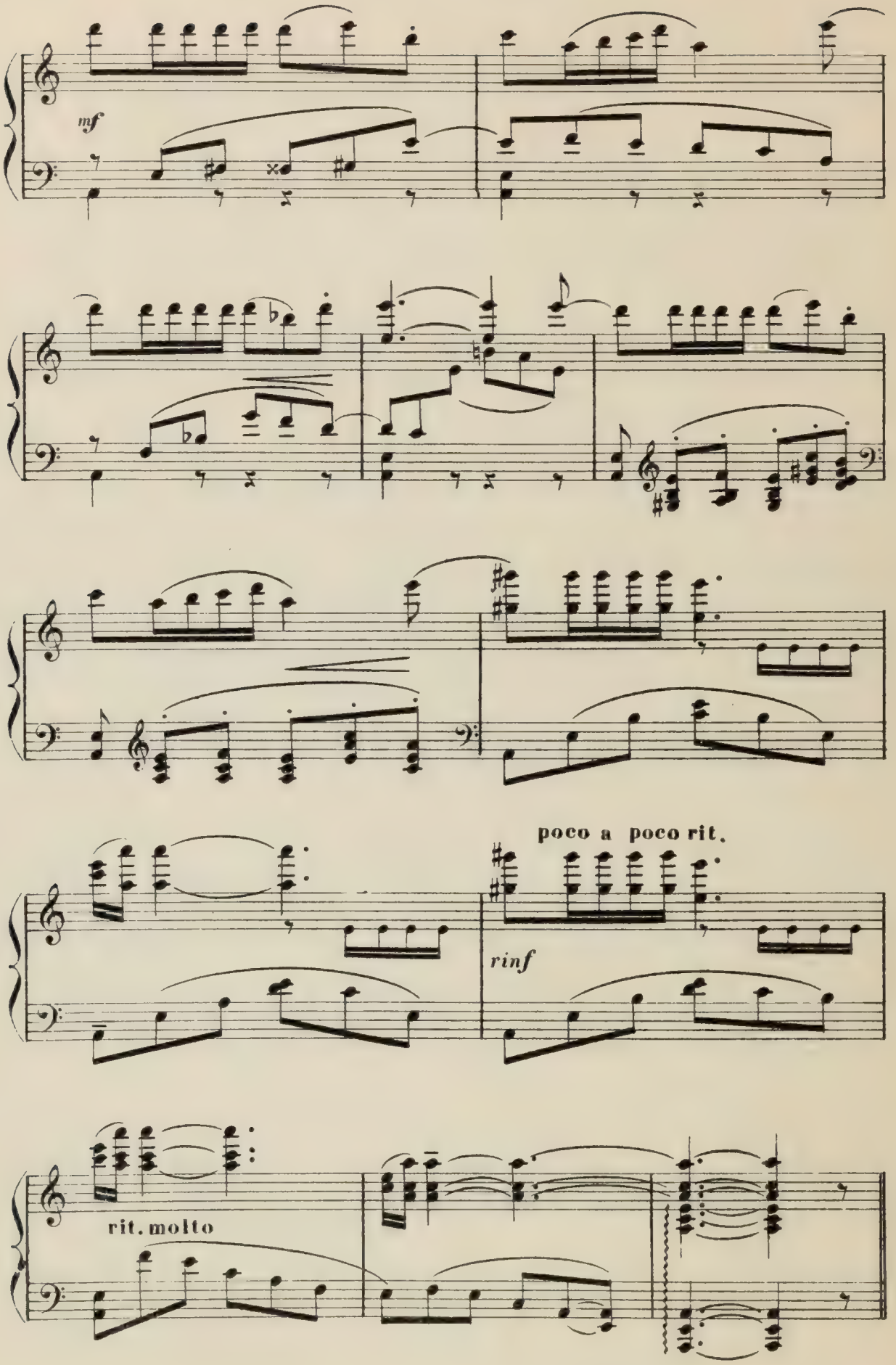

appassionato
cresc.
Tranquillo
sf
pp
dim
p
sf
12
8
Tempo. rit.
perdendosi
9
8

# DIVERTISSEMENT

## A _ *DANSE INDOUE*

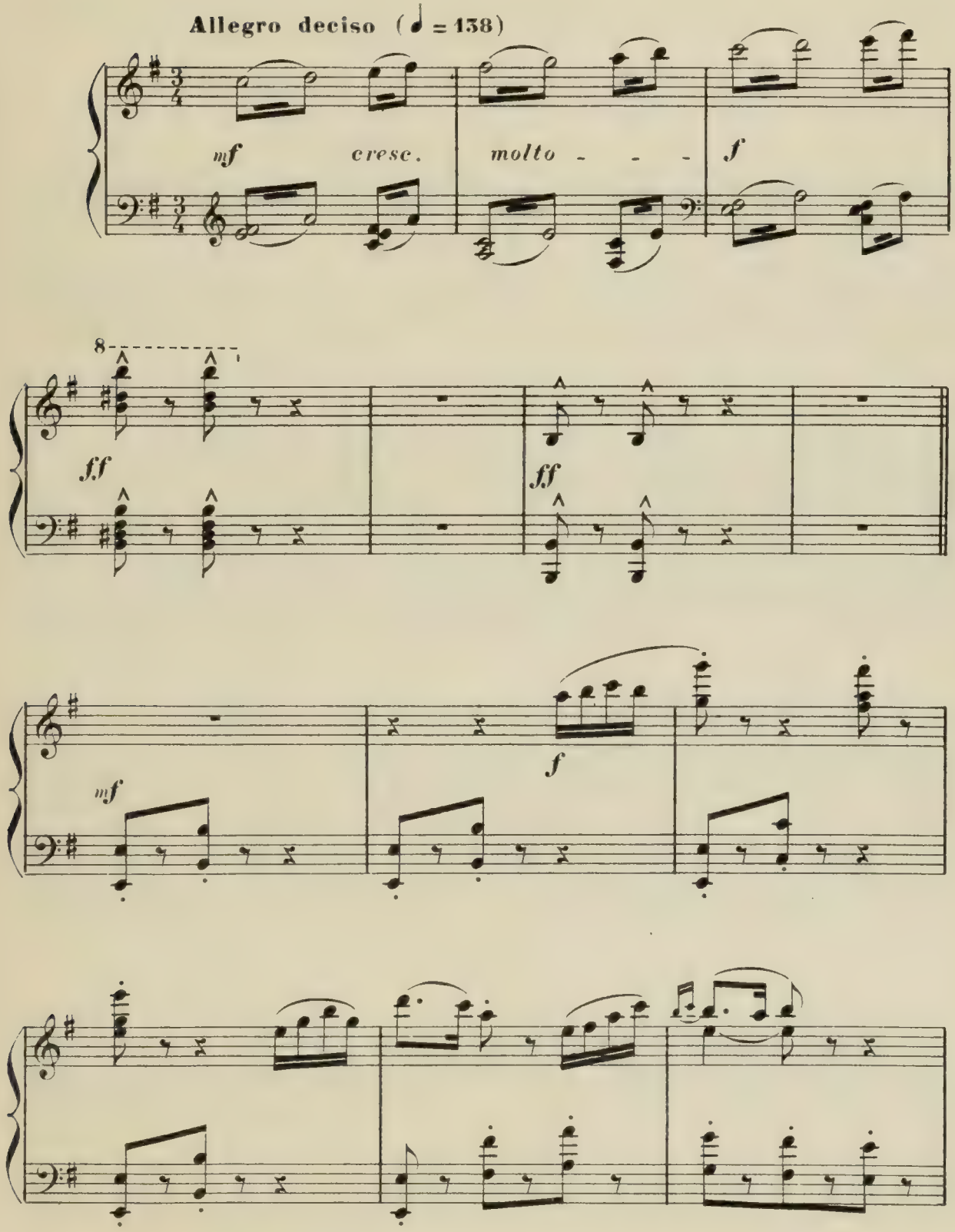


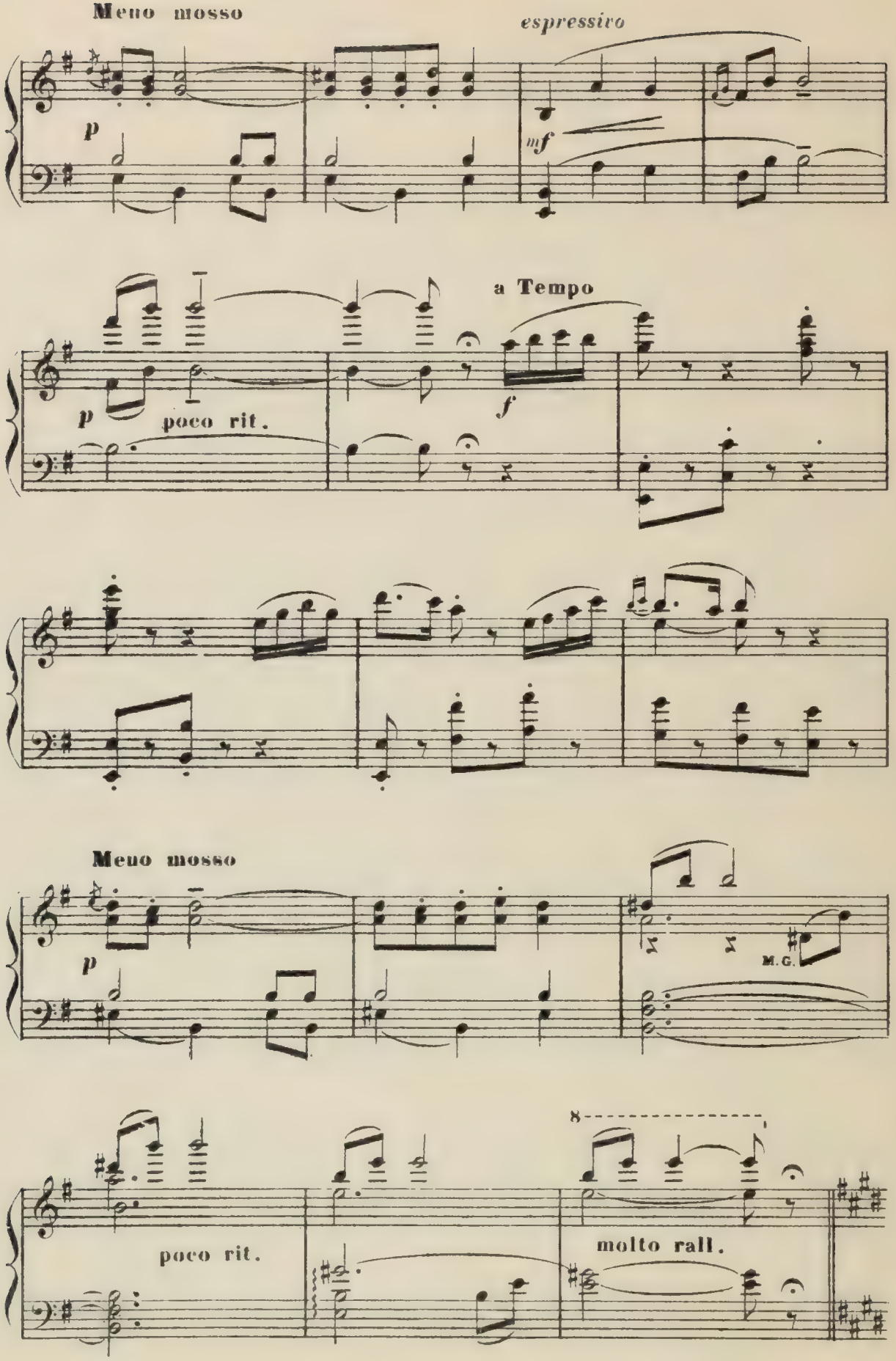

Andantino(♩.=50)
semplice
p
dolce
p
leger
p
p
sf
sf

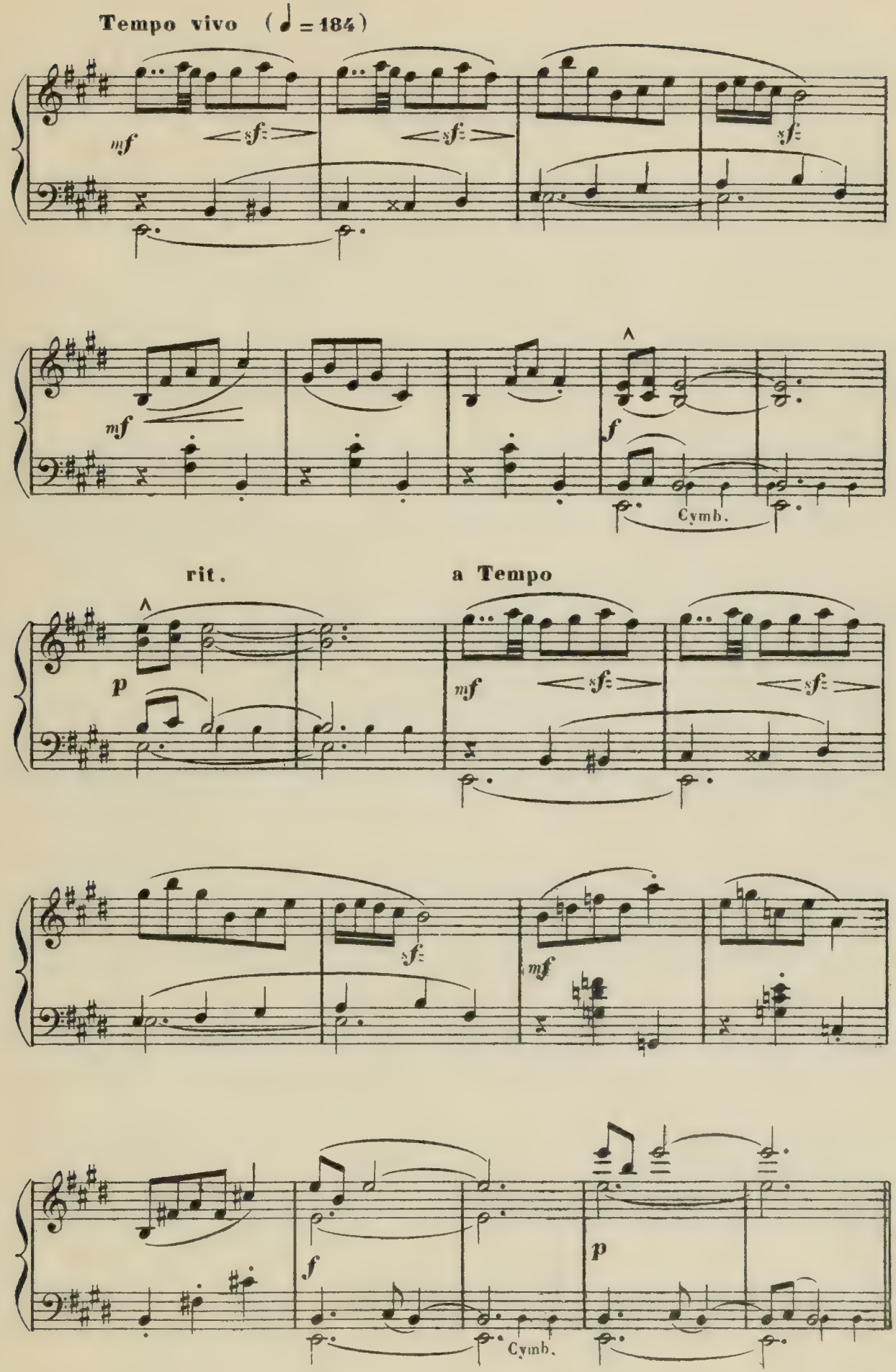

mf
poco a poco rit.
rinf
rit. molto

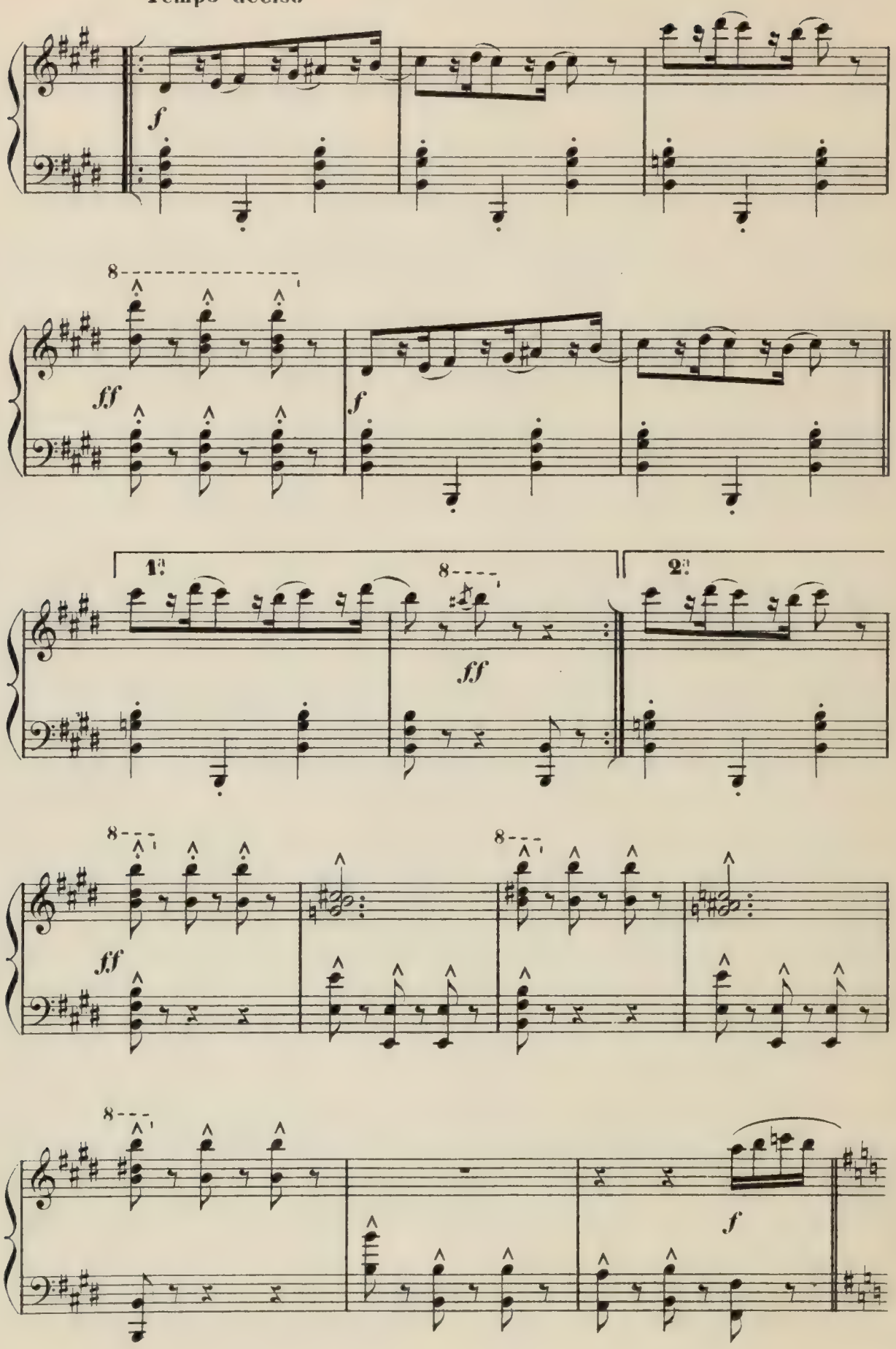
# B _ *PAS DES BAYADÈRES*

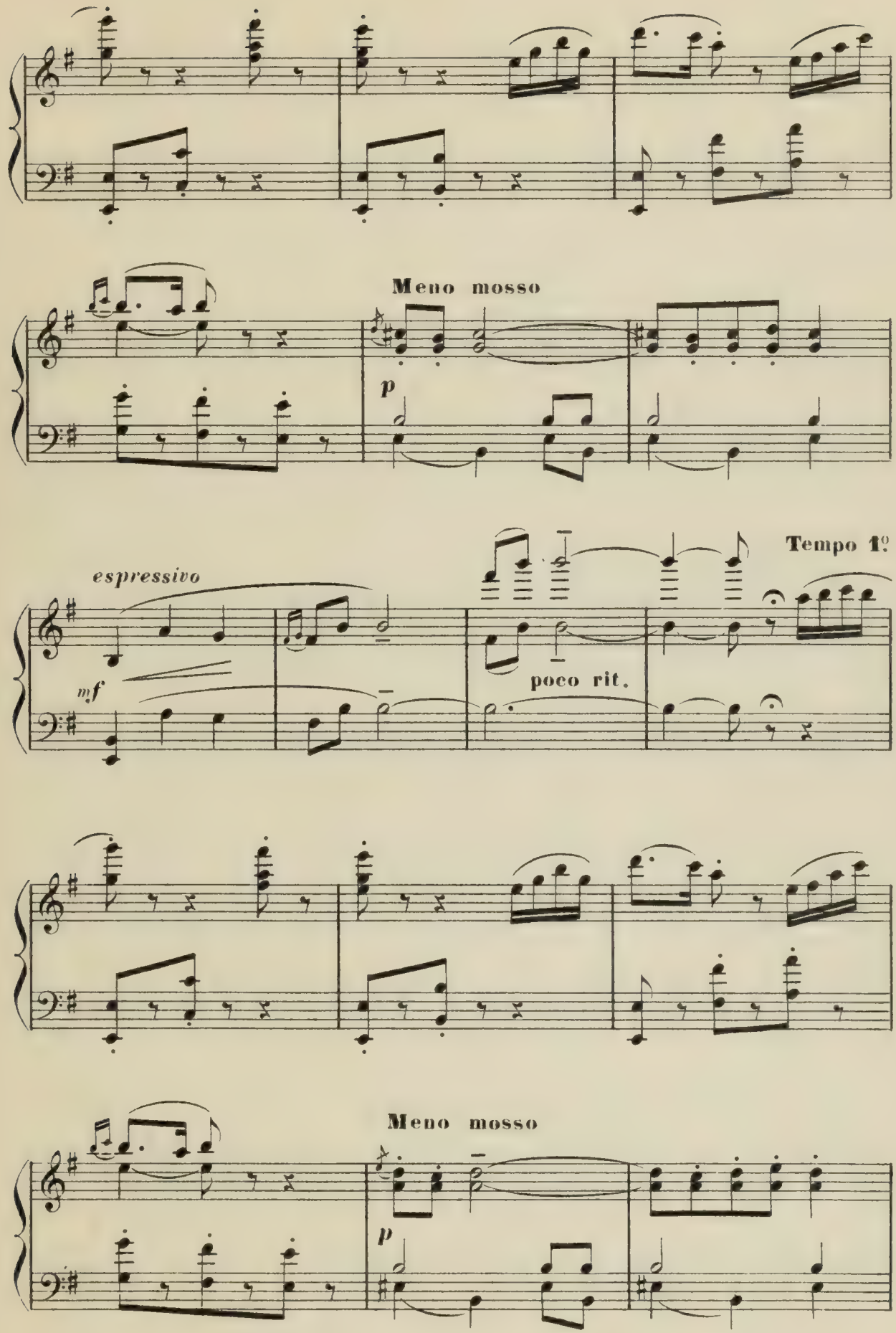
(DANSE D'ENSEMBLE)

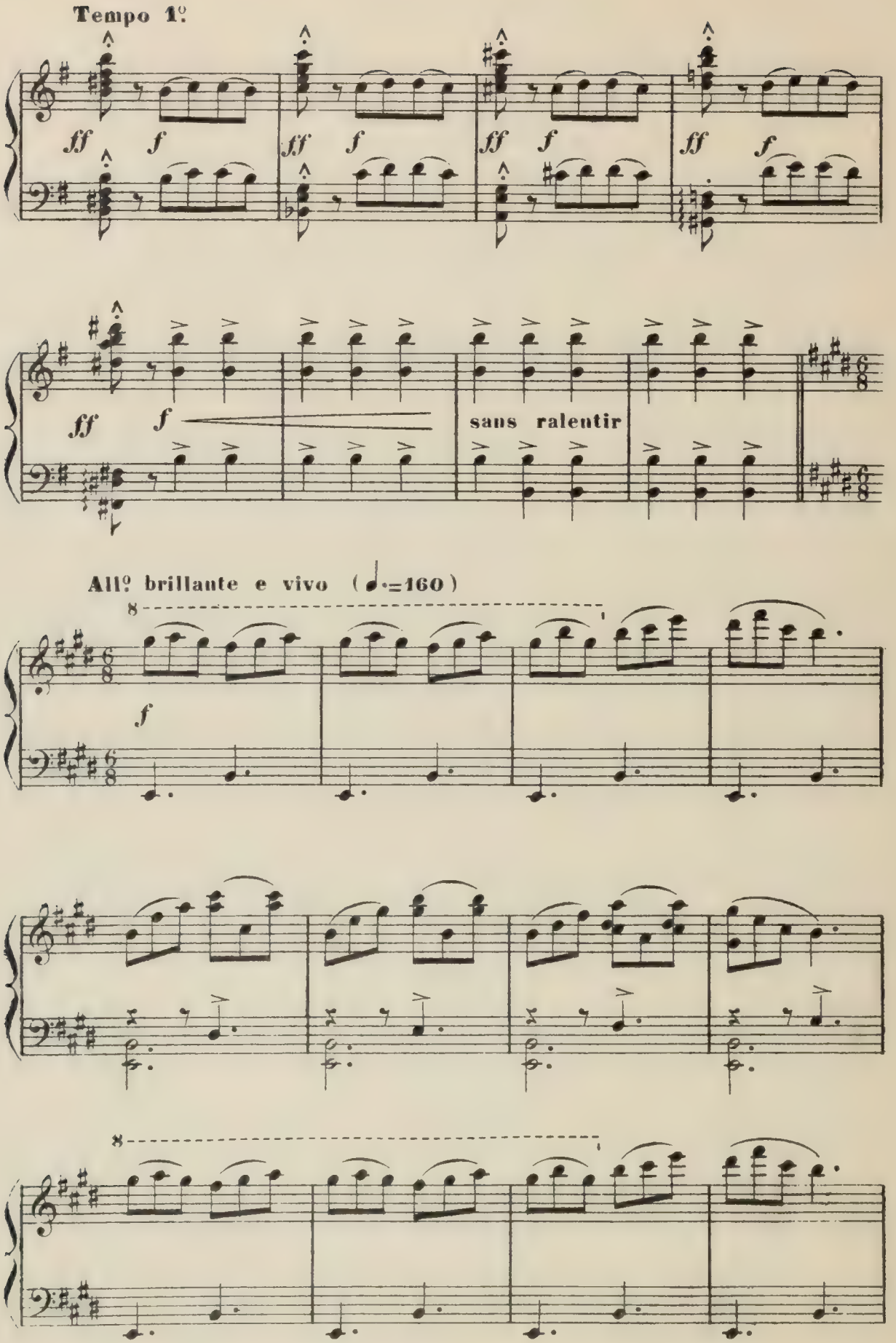


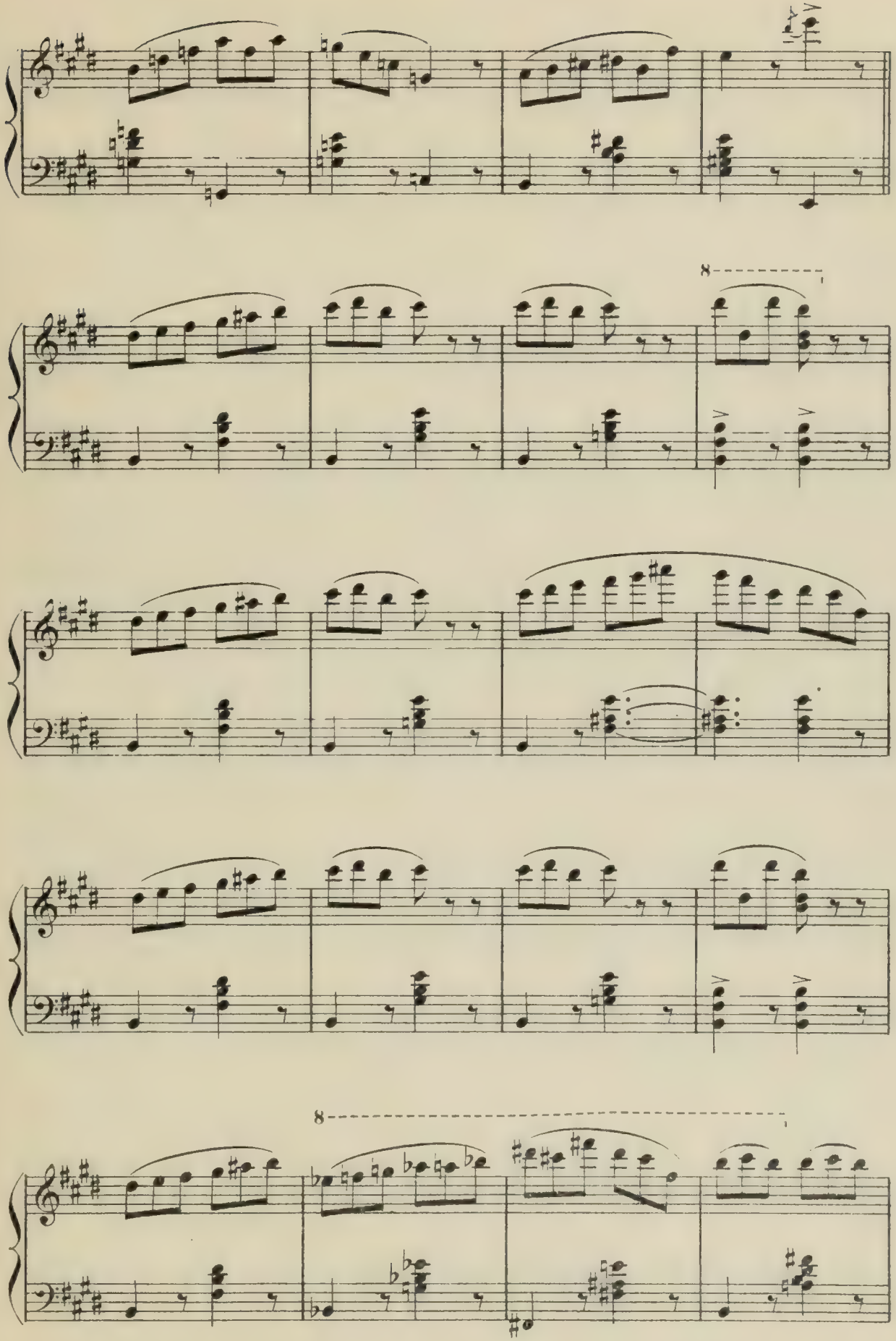

Meno mosso
espressivo
p
mf
a Tempo
p
poco rit.
f
Meno mosso
p
M.G.
poco rit.
molto rall.

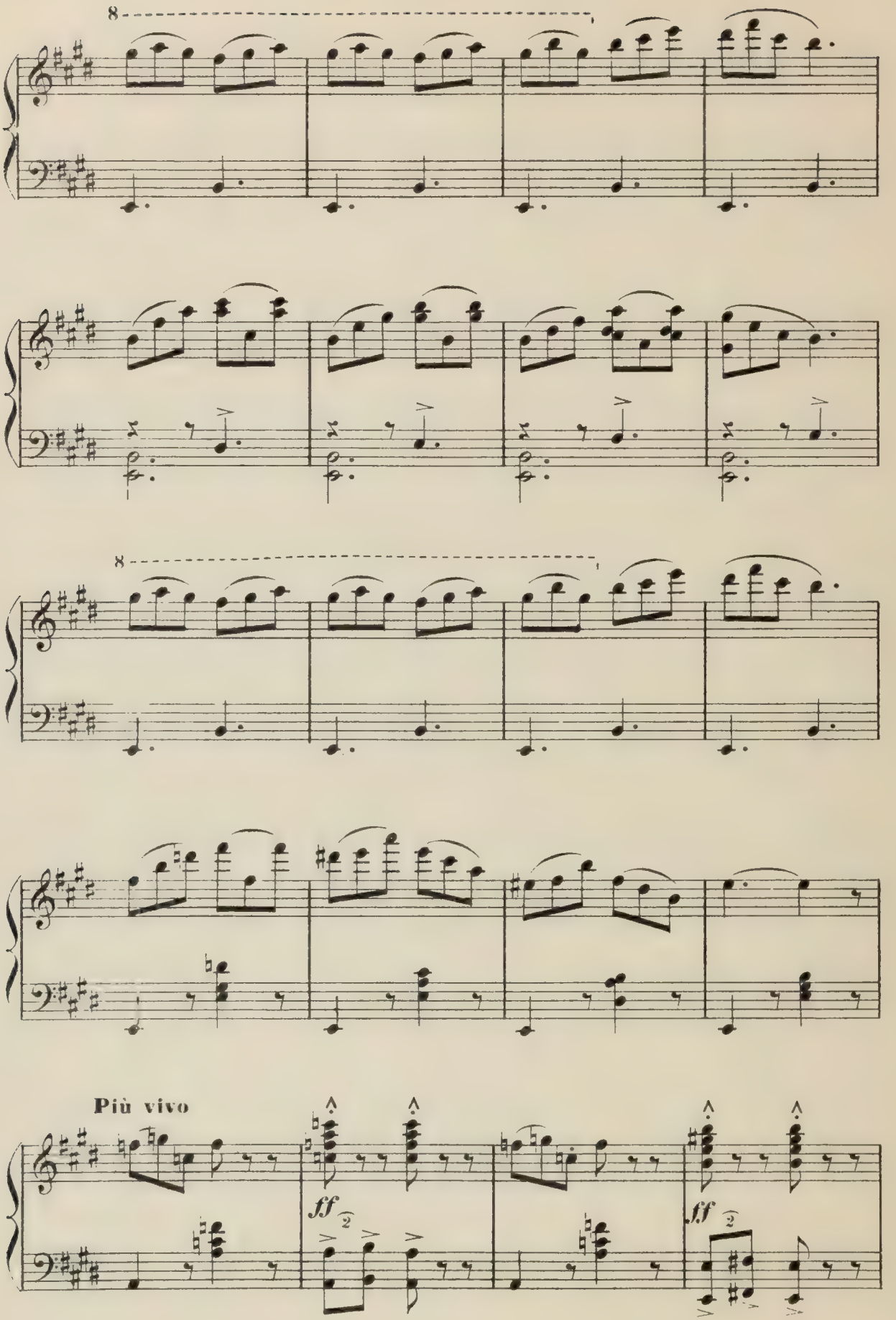

Tempo vivo (♩ = 184)
mf
sf
sf
sf
mf
f
Cymb.
rit.
a Tempo
p
mf
sf
sf
sf
mf
f
Cymb.
p

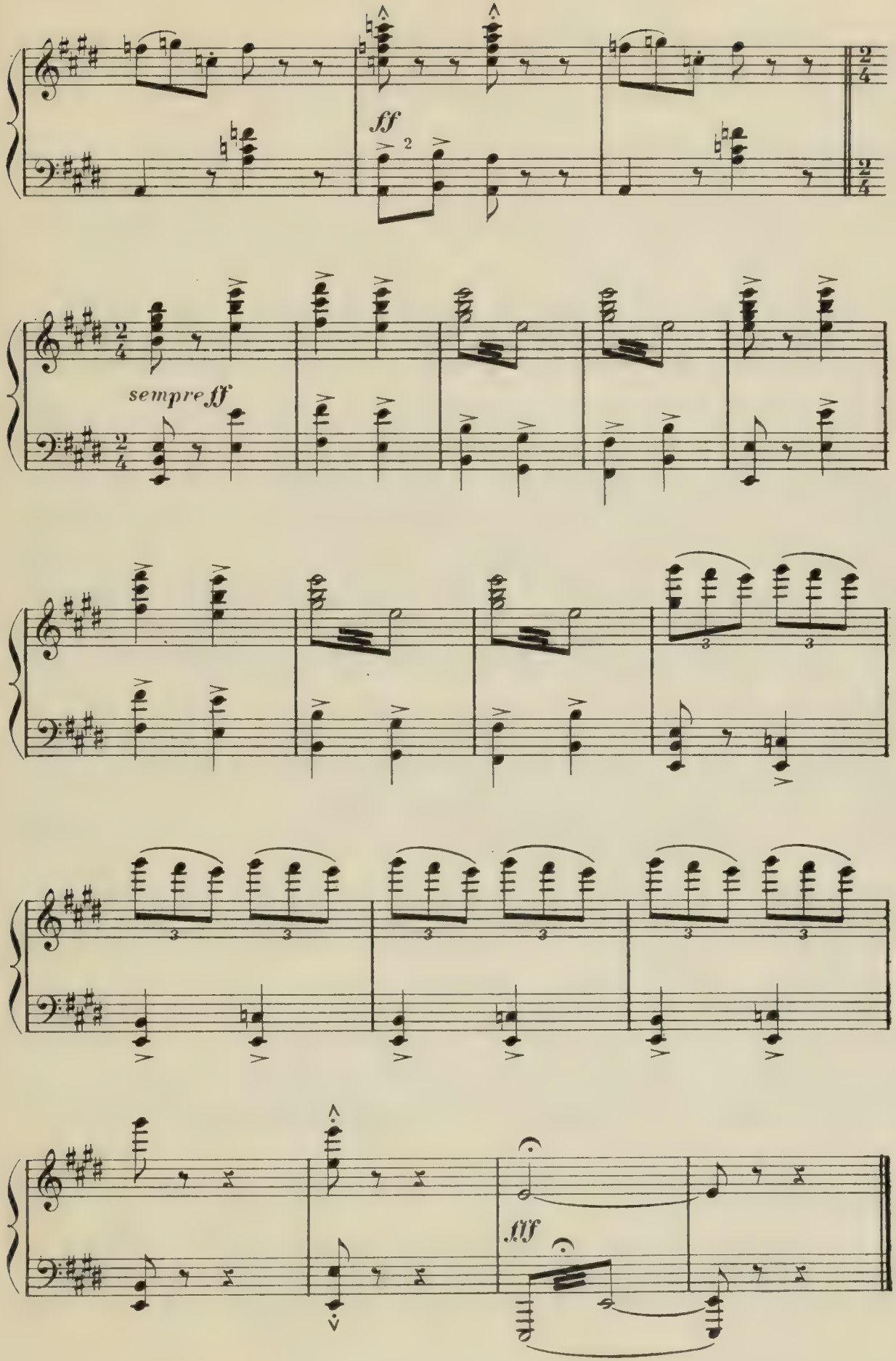

Tempo deciso
f
8
ff
f
1.
8
ff
2.
8
ff
8
8
f


Meno mosso
p
espressivo
mf
poco rit.
Tempo 1º
Meno mosso
p

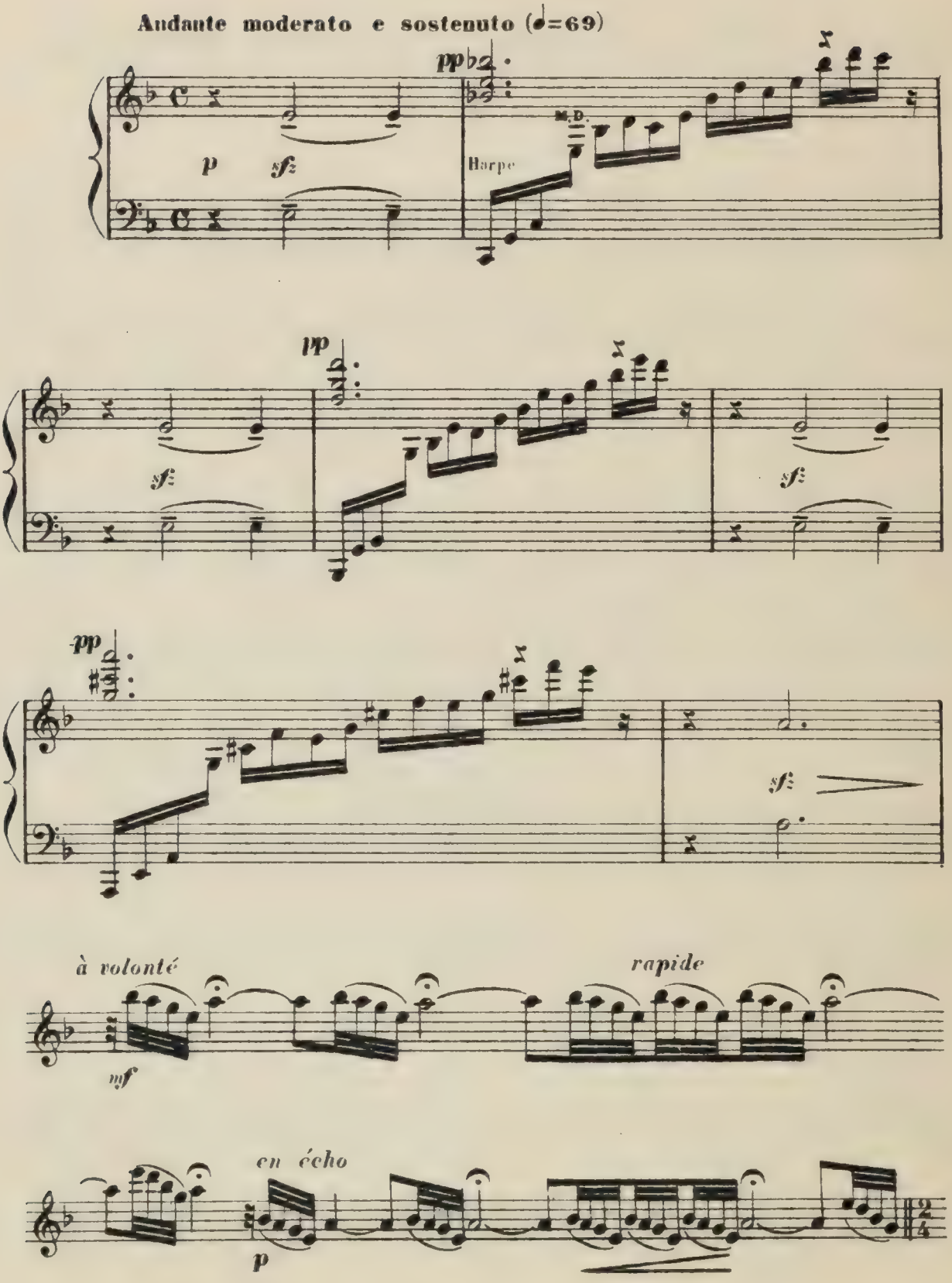

Tempo 1º.
ff
f
ff
f
ff
f
ff
f
ff
f
sans ralentir
All.º brillante e vivo (♩.=160)
8
f
8

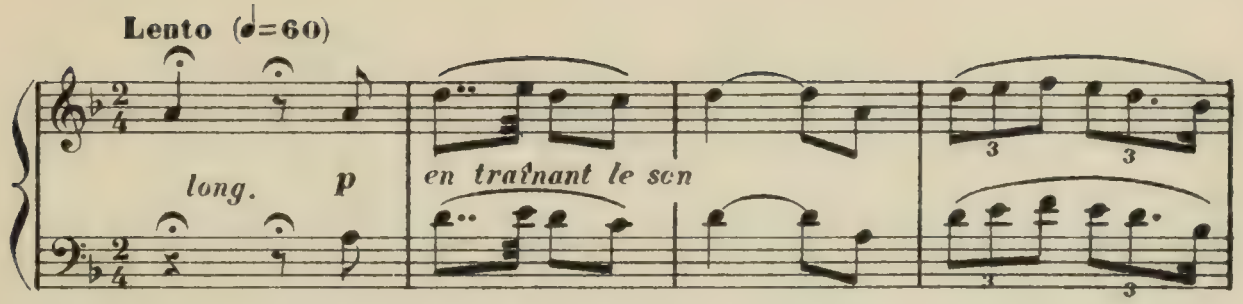

8
8


8
8
Più vivo
ff
ff

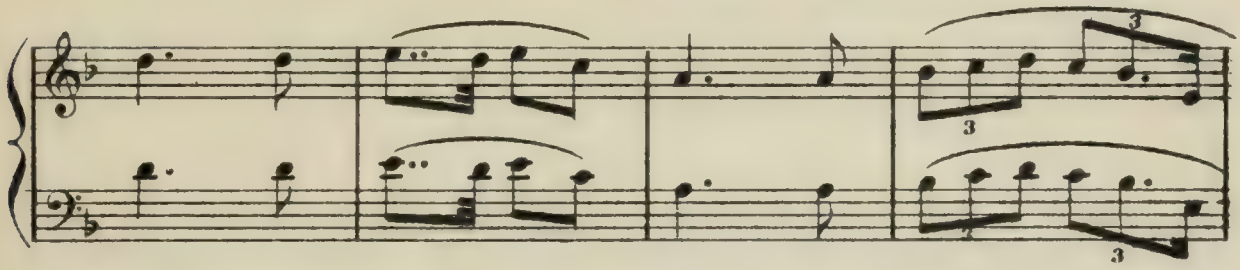

ff
sempre ff
fff

# C_ *DANSE ET MIME*

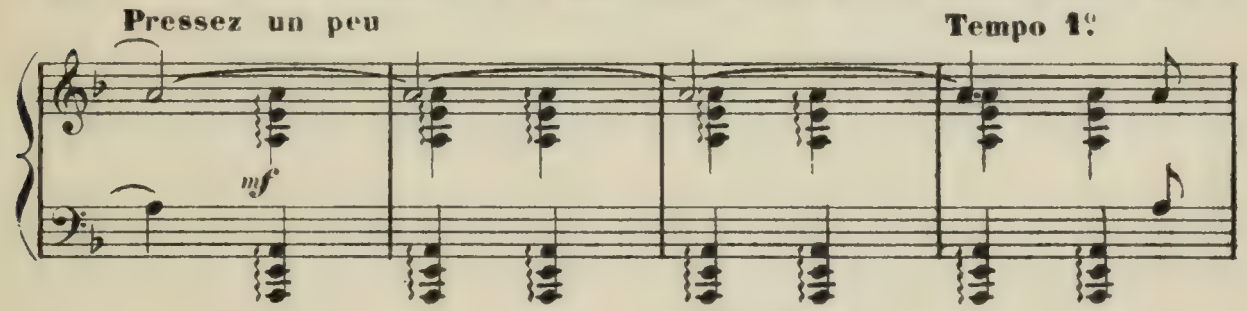




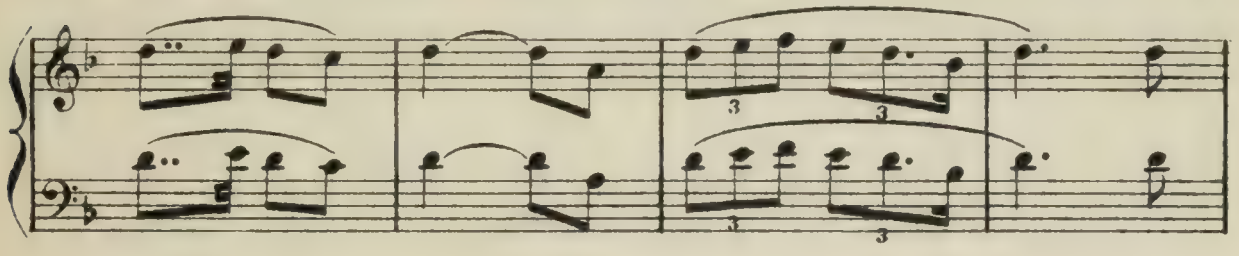

Le jeune Dieu impassible d'abord subit



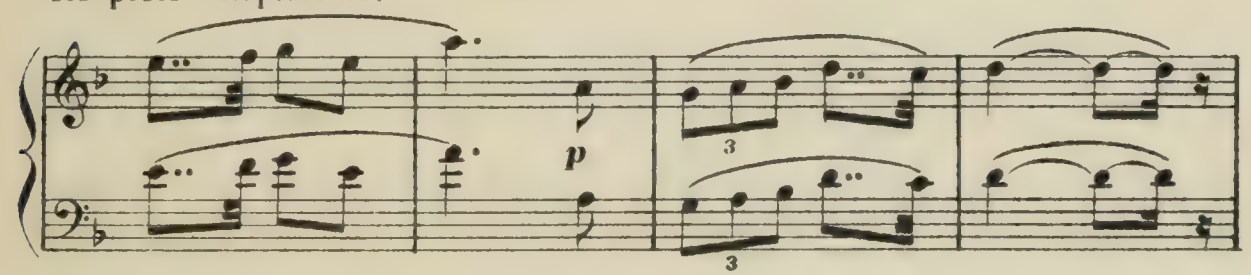
peu à peu le charme pénétrant de la jeune indienne, qui de plus en plus inspirée par sa




présence, finit par l'éblouir par la grâce troublante de sa danse, et la rare séduction de



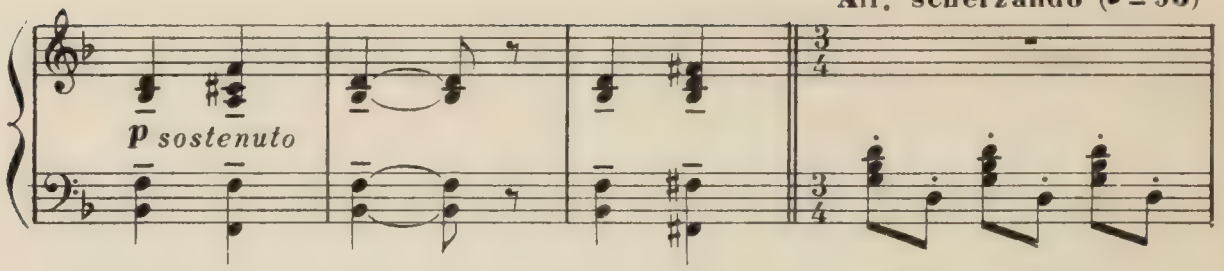
ses poses voluptueuses.



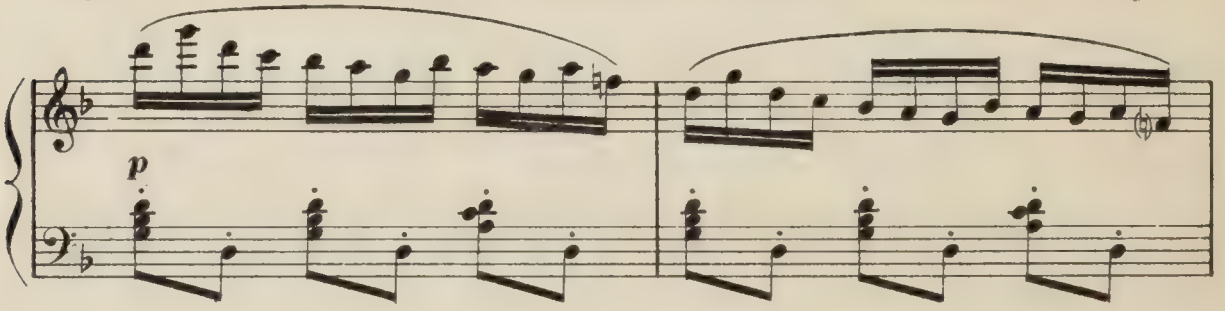
Il s'approche d'elle...

Mais la jeune fille, qui a

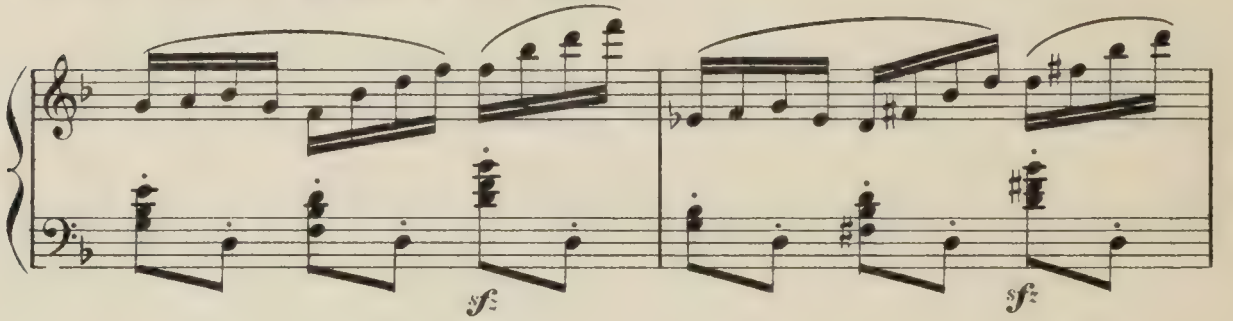
All.° scherzando (♩=96)

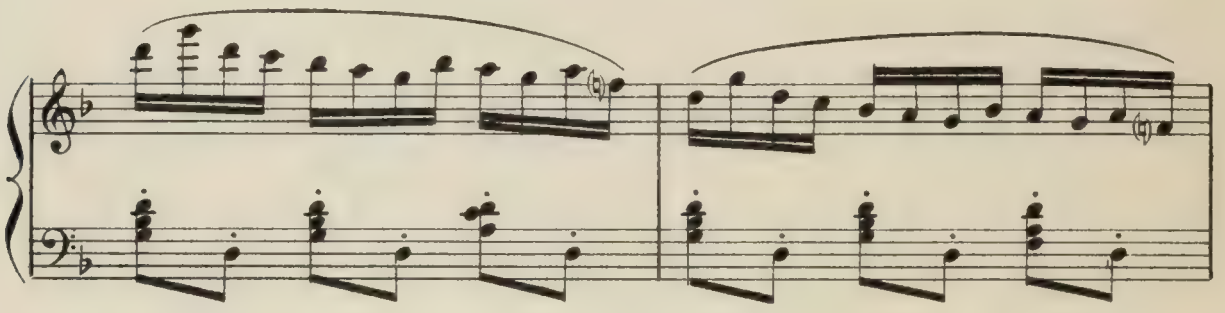


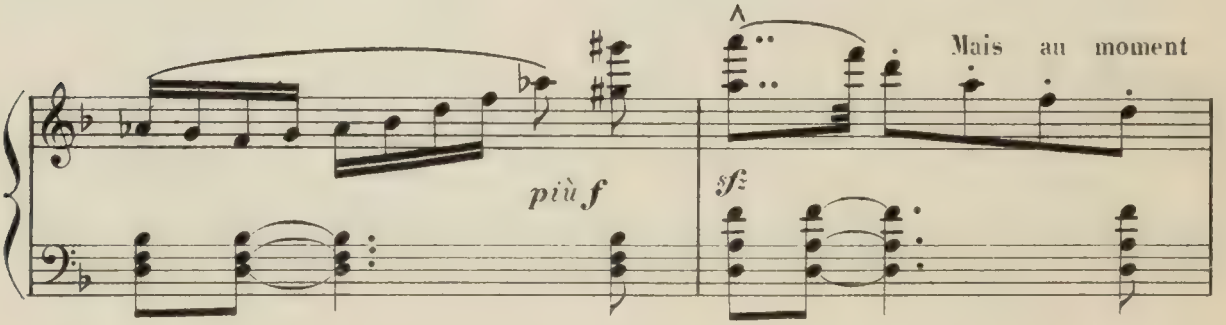

surpris son mouvement, tout en continuant de danser, à l'air de s'éloigner



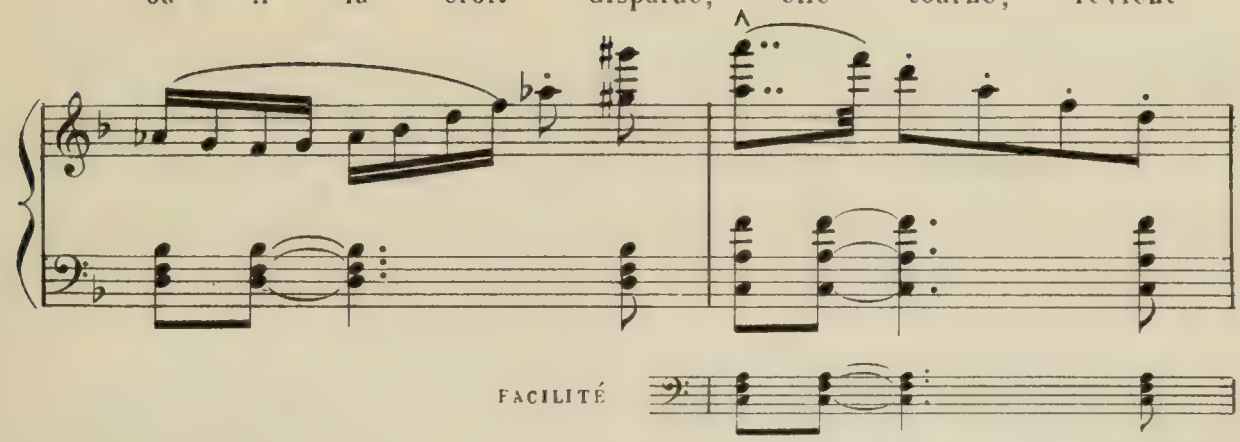

de lui, pour se dérober à son regard.



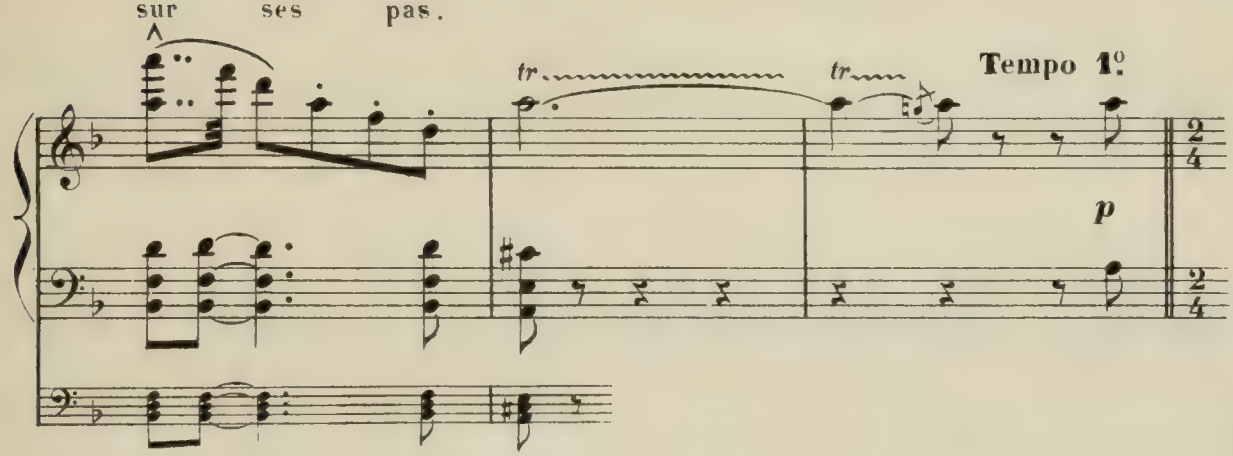



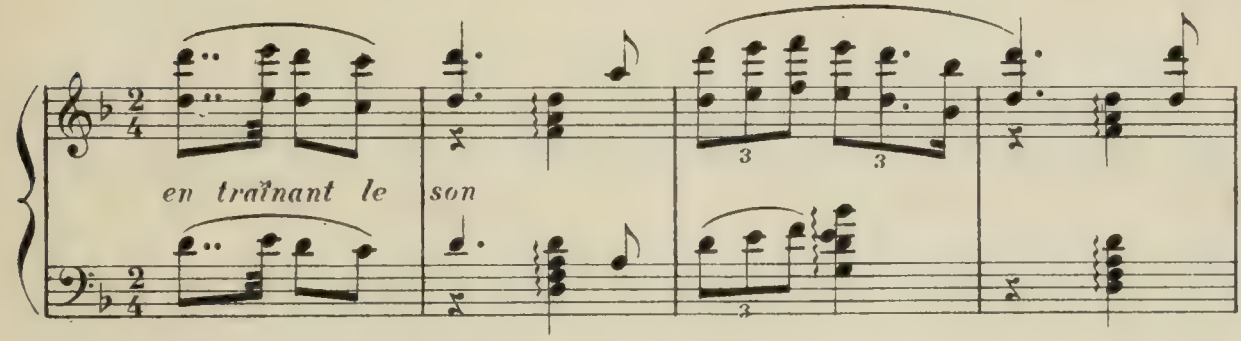


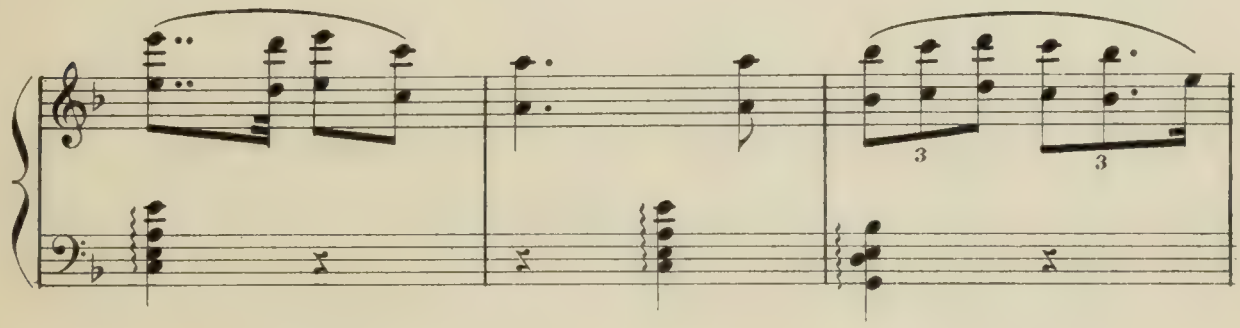
où il la croit disparue, elle tourne, revient

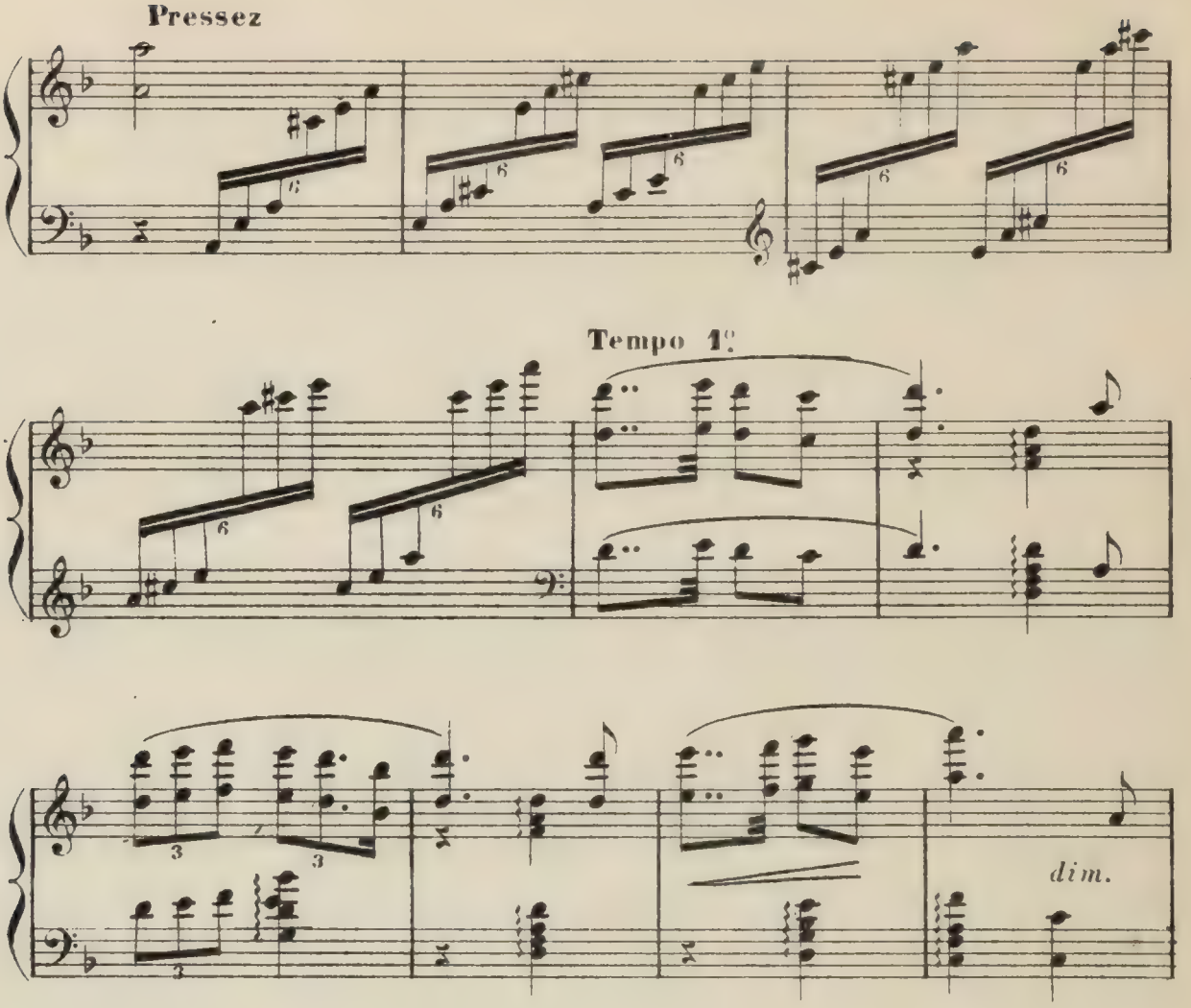



sur ses pas.

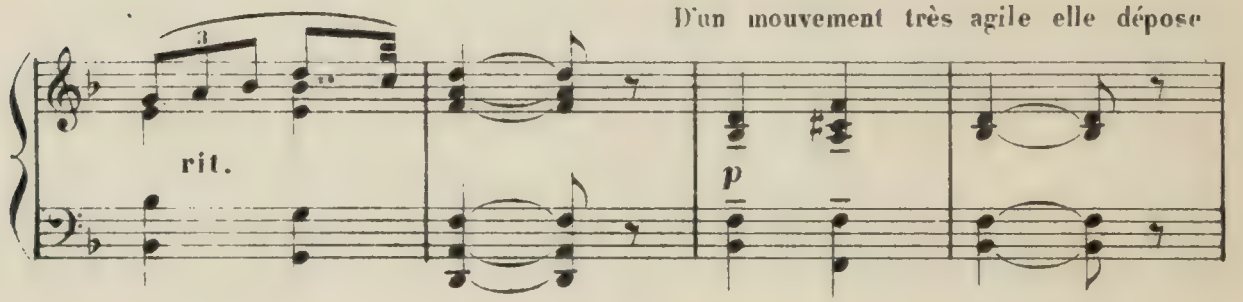


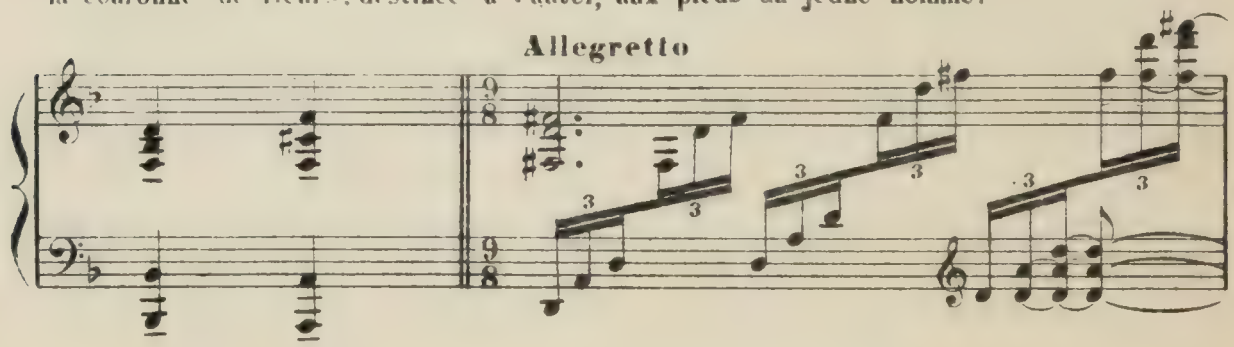





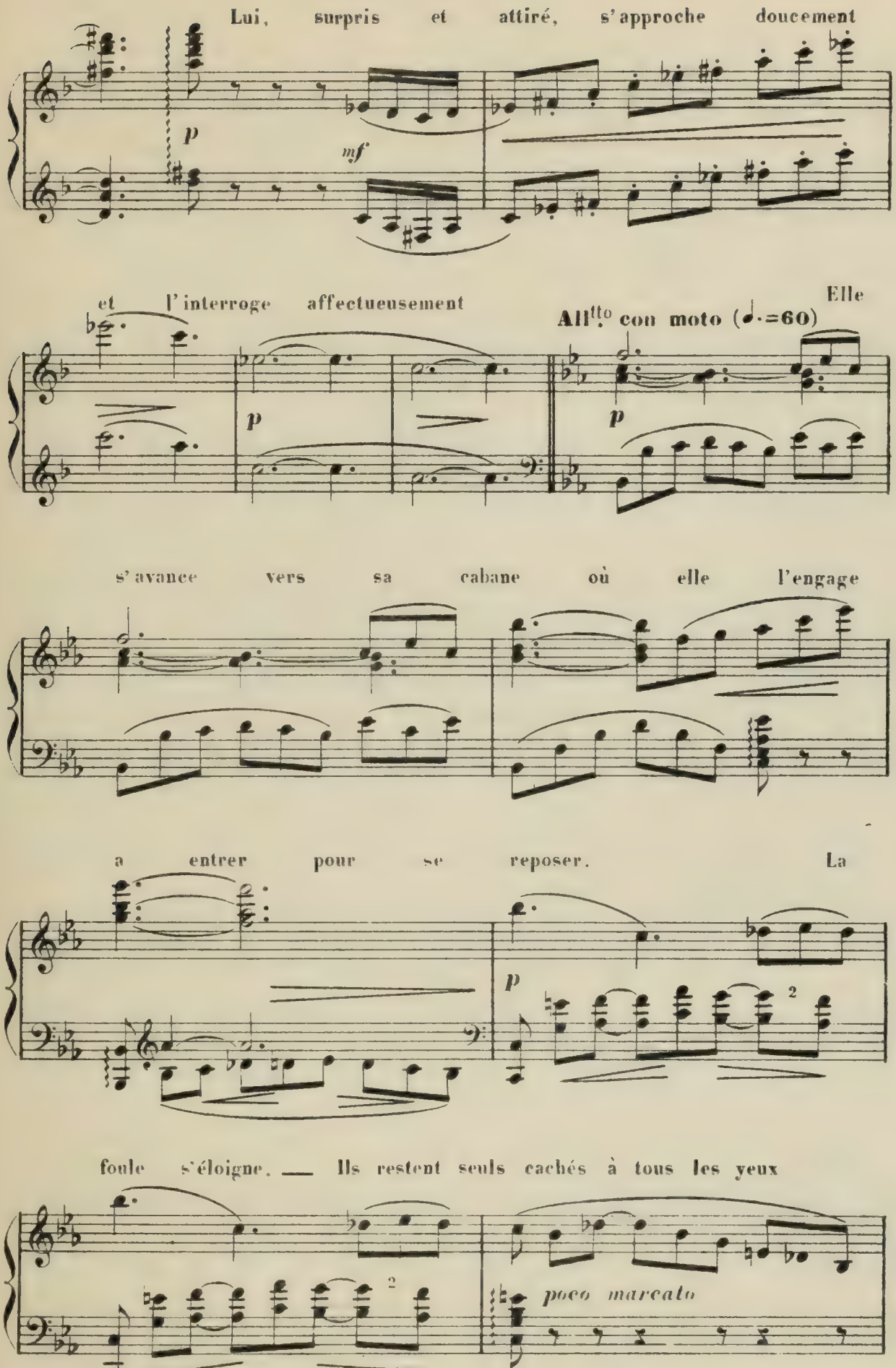

D'un mouvement très agile elle dépose

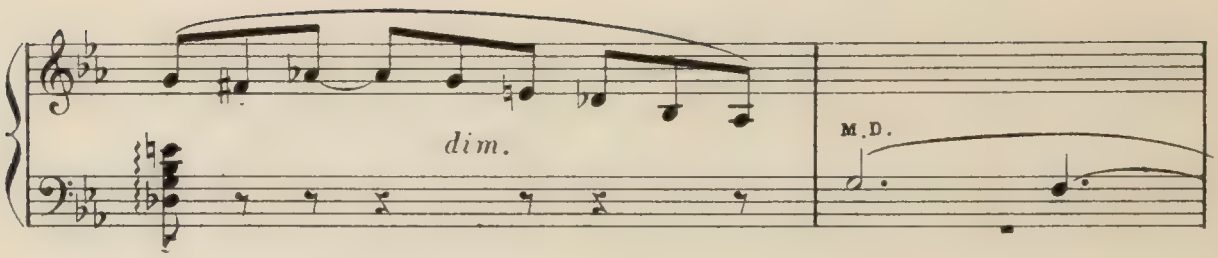



la couronne de fleurs, destinée à l'autel, aux pieds du jeune homme.

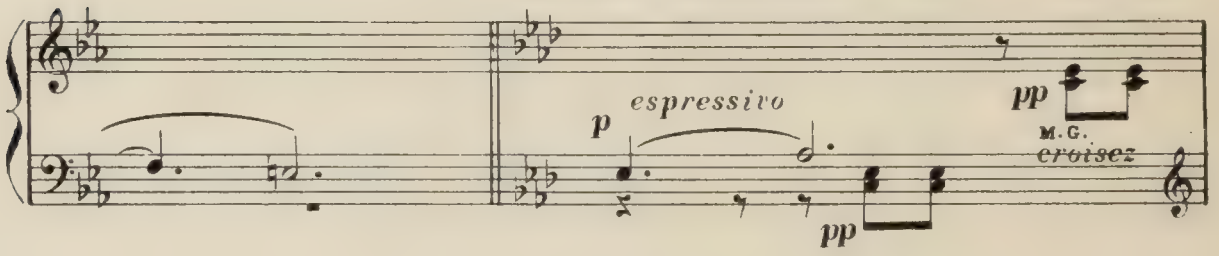



COSTALLAT & Cie—1150—PARIS

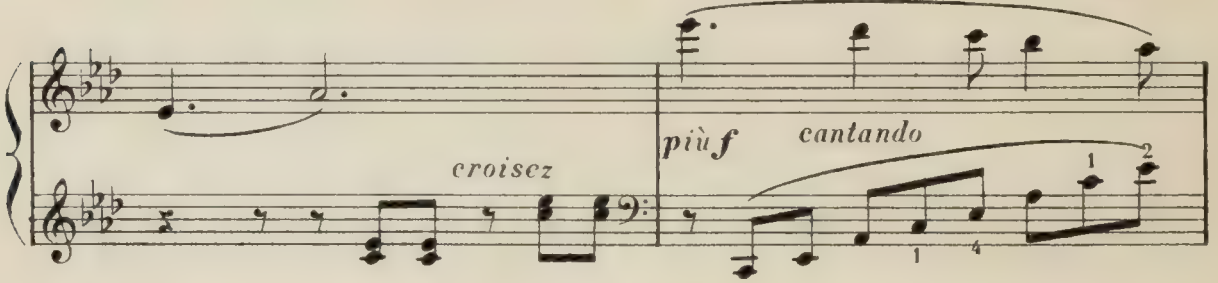

Lui, surpris et attiré, s'approche doucement
p
mf
et l'interroge affectueusement
Elle
All.to con moto (♩.=60)
p
p
s'avance vers sa cabane où elle l'engage
a entrer pour se reposer. La
p
2
foule s'éloigne. — Ils restent seuls cachés à tous les yeux
2
poco marcato



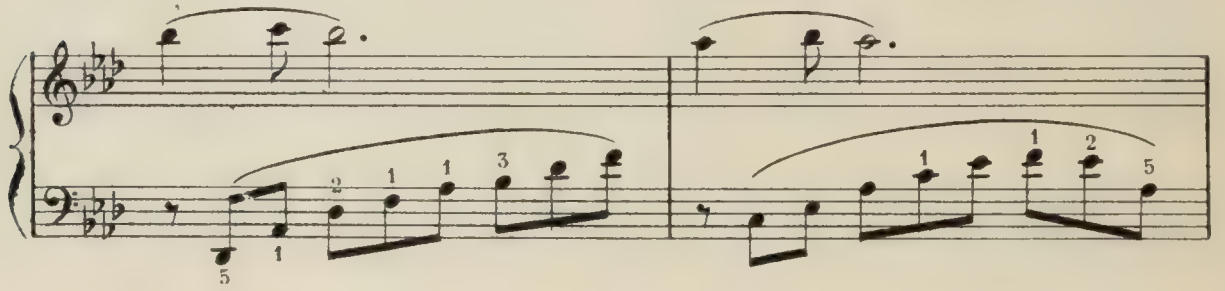

**Andante cantabile** (♩.=52) Ils se




cherchent, se trouvent, se désirent. Ils échangent des baisers longs des

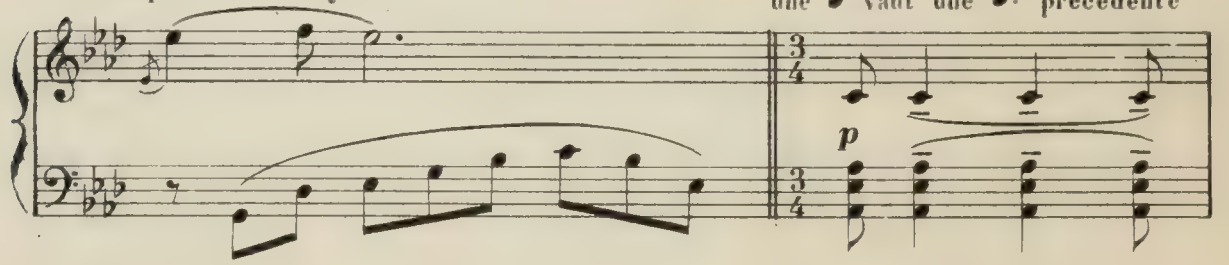


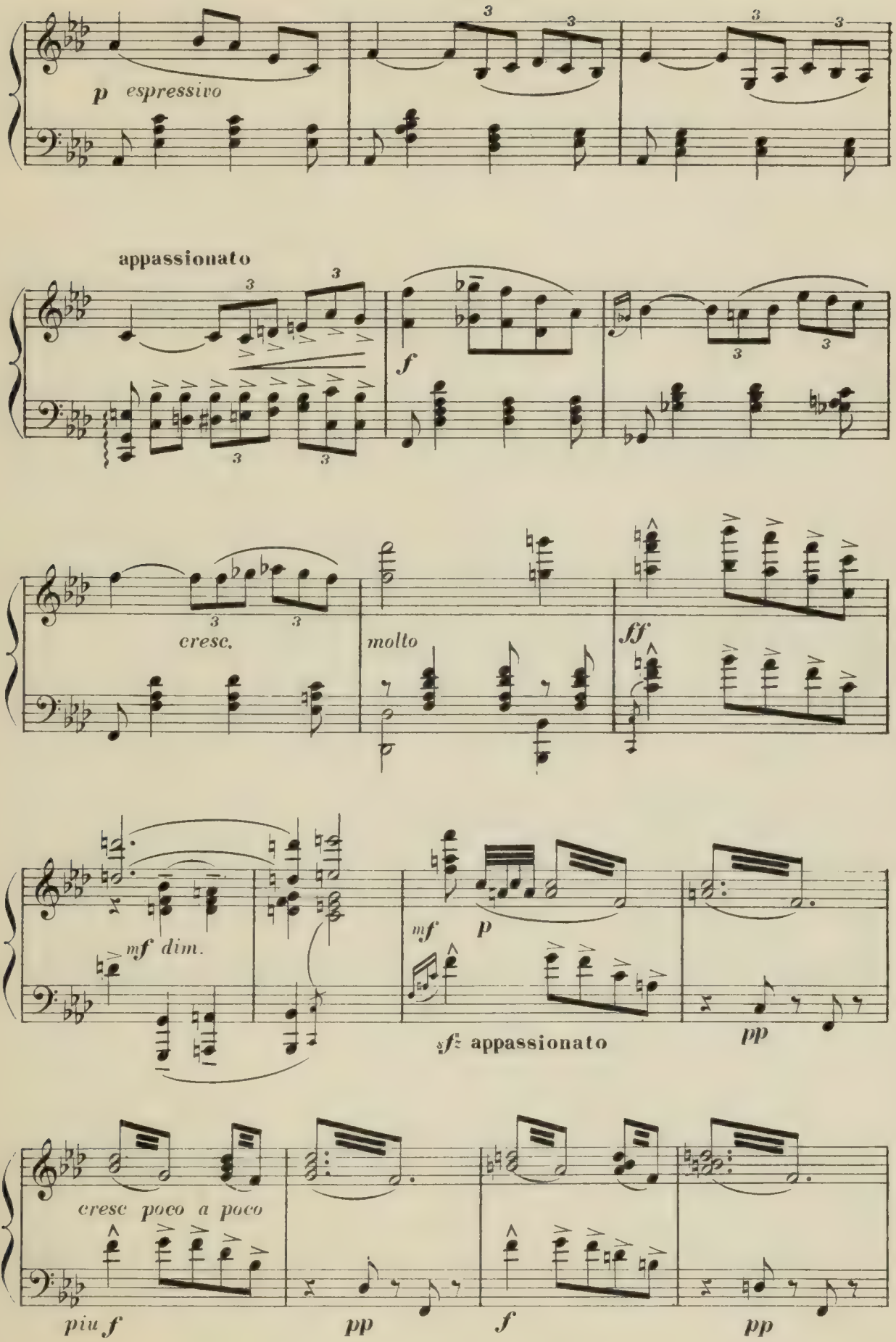

caresses éperdues. Ivres d'amour, ils s'abandonnent, et les voiles de la nuit,

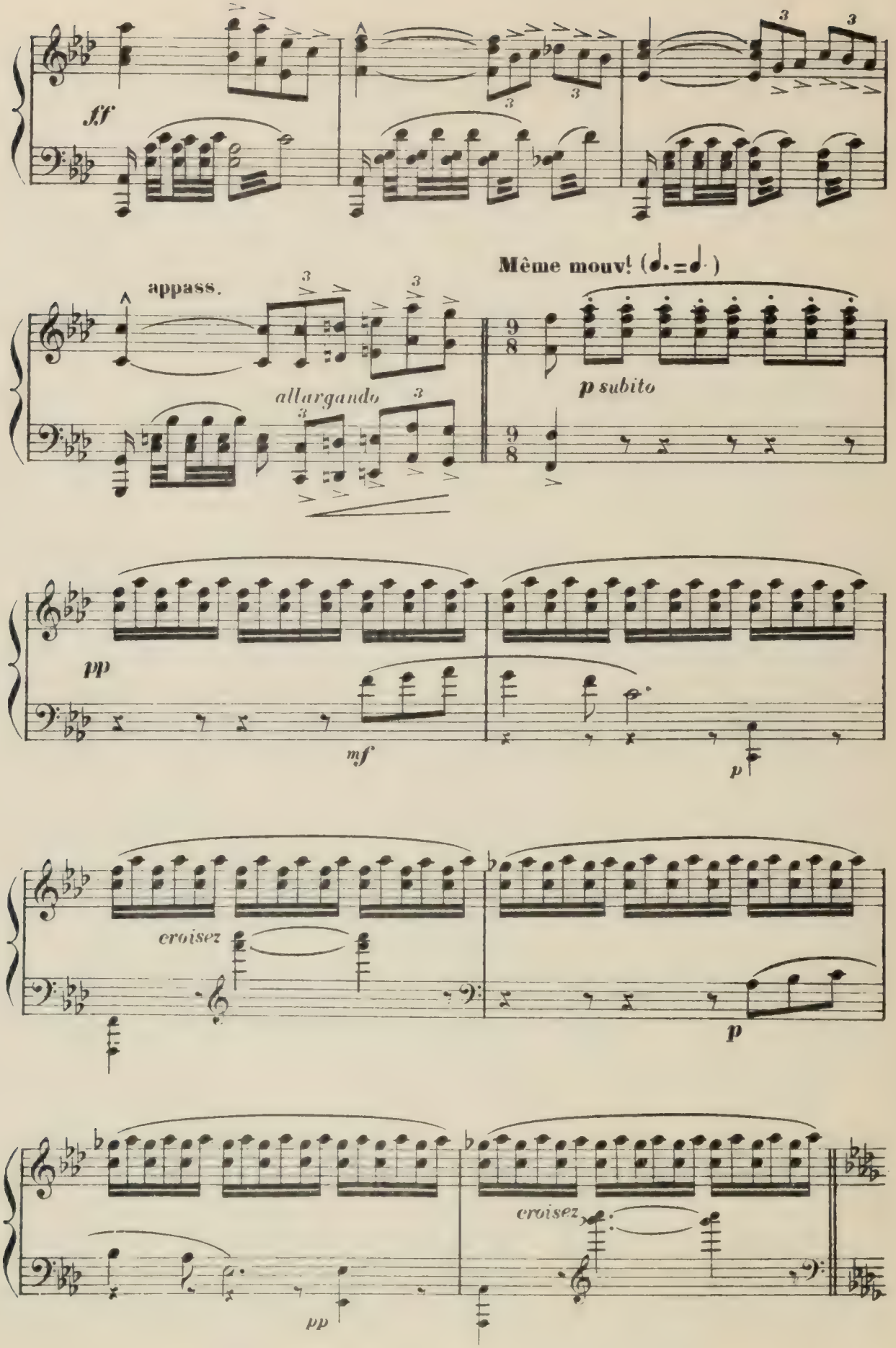


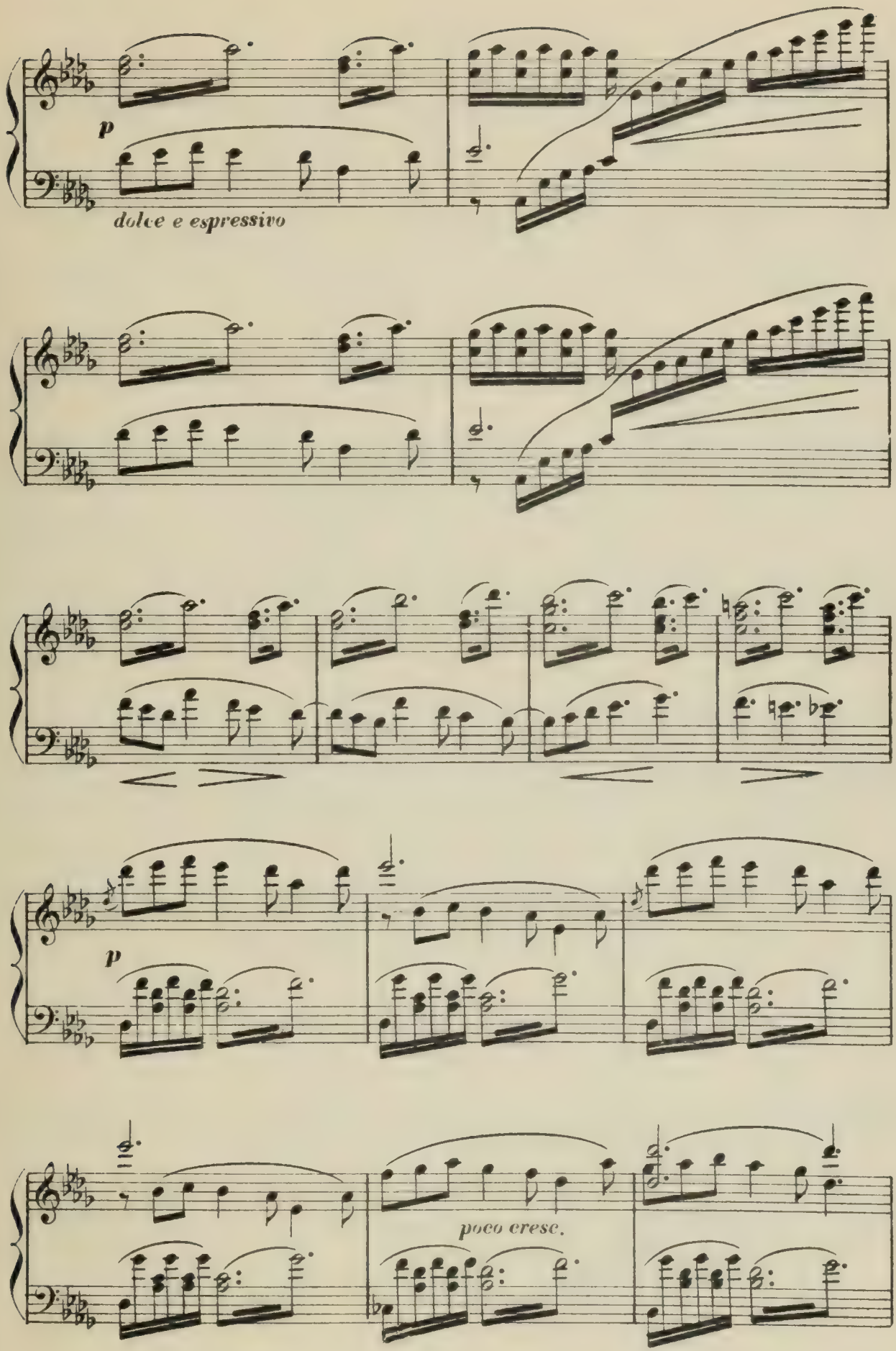
belle et radieuse les enveloppent
de volupté et de mystère

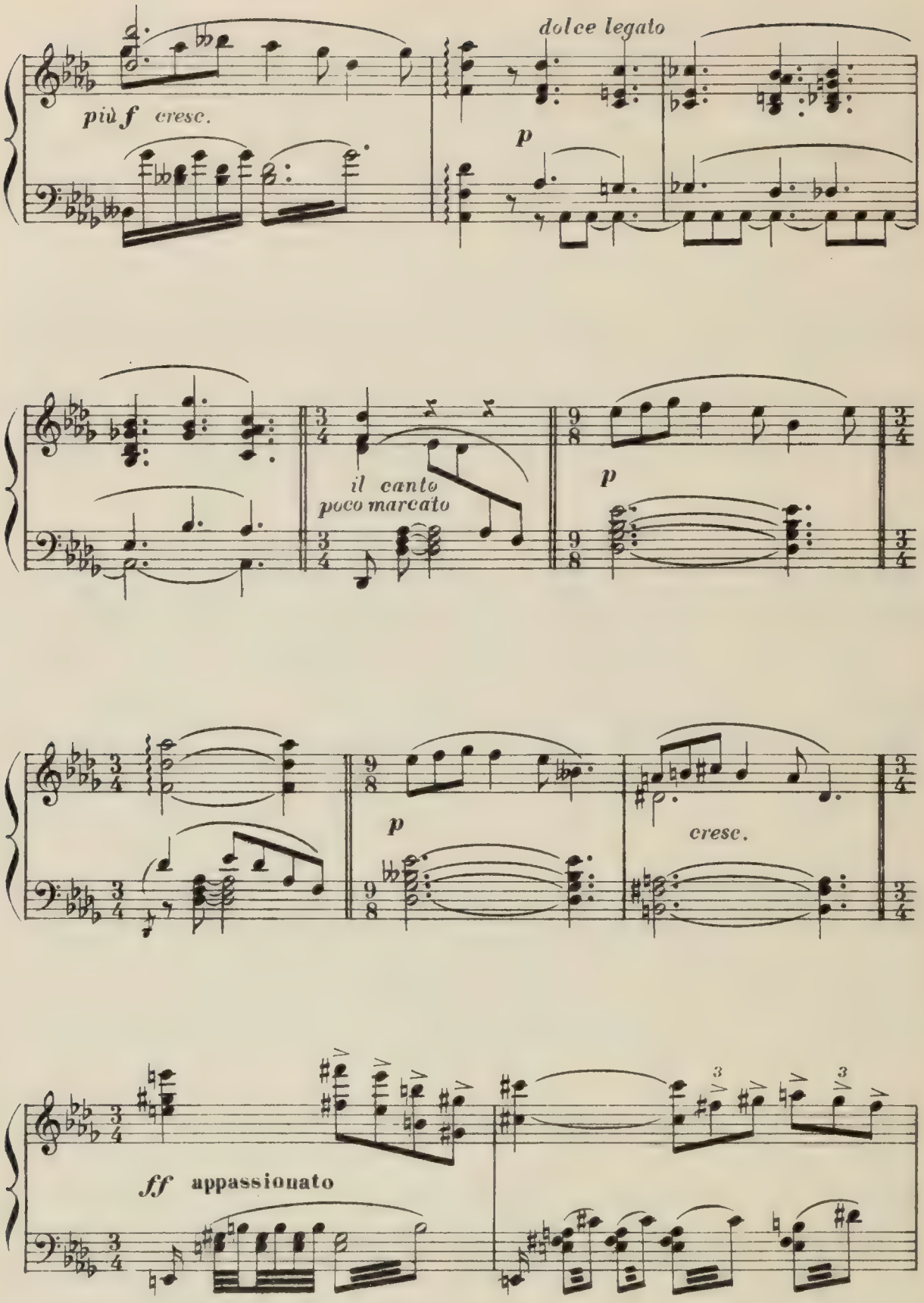
**Même mouvt** (♩=♩.)
une ♩ vaut une ♩. précédente



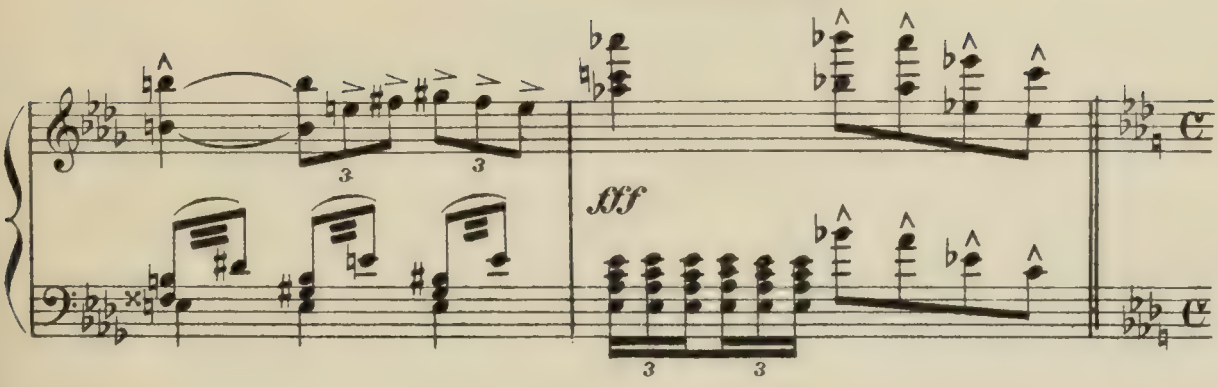

p espressivo
appassionato
f
cresc.
molto
ff
mf dim.
mf
p
sf appassionato
pp
cresc poco a poco
piu f
pp
f
pp


ff
appass.
allargando
Même mouv! (♩. = ♩.)
p subito
pp
mf
p
croisez
p
croisez
pp

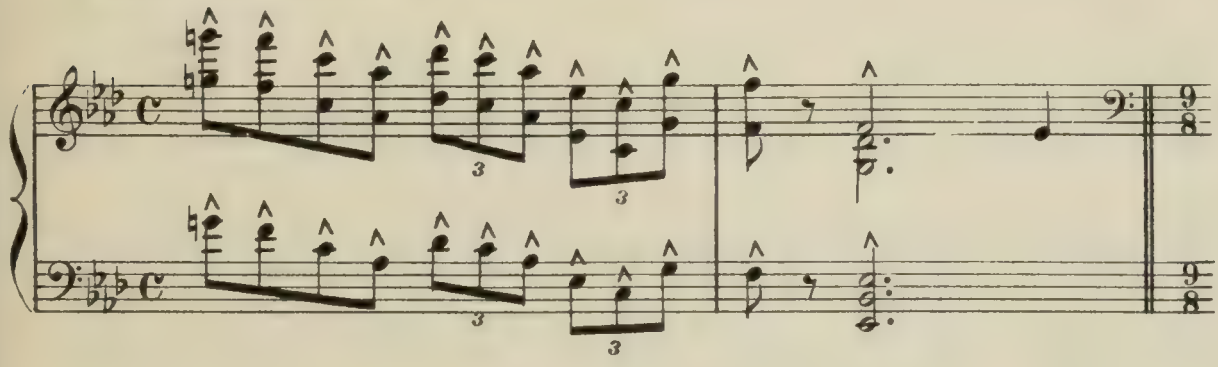

p
dolce e espressivo
p
poco cresc.


più f cresc.
dolce legato
p
il canto
poco marcato
p
p
cresc.
ff appassionato

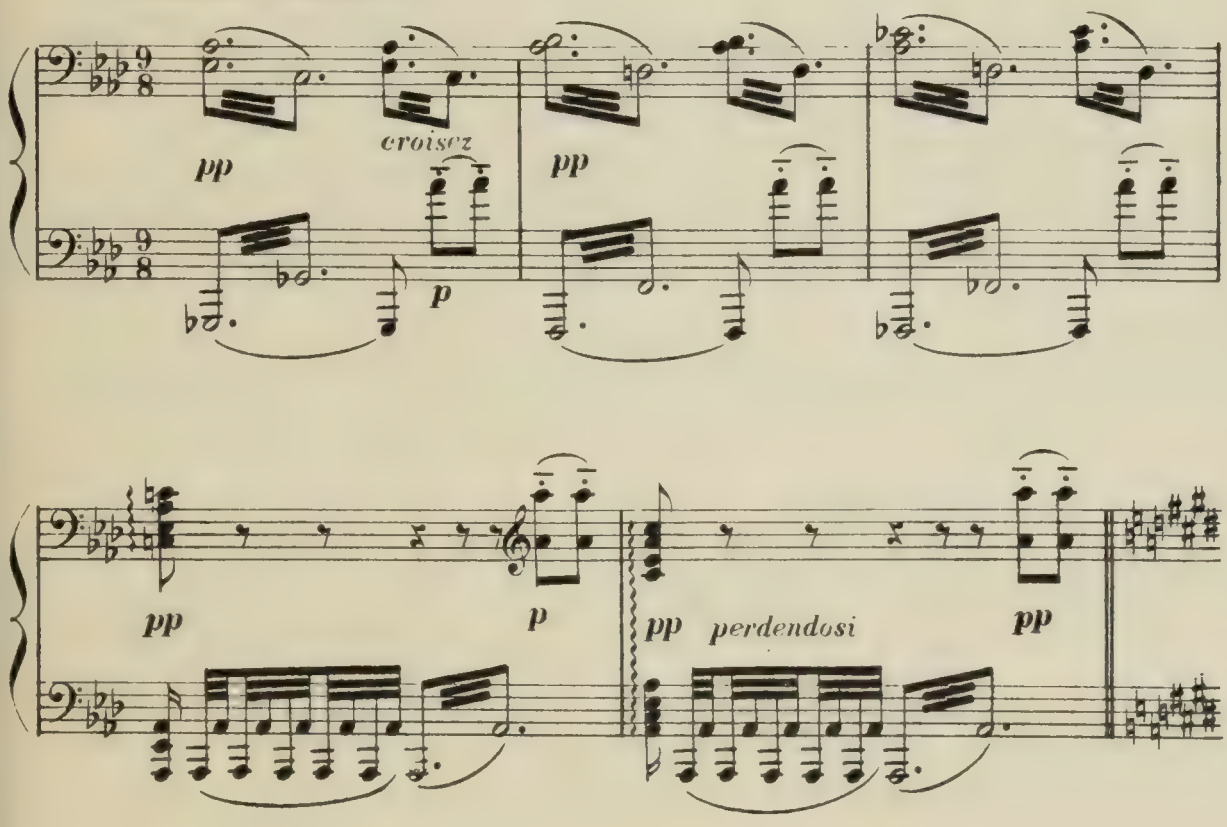
allargando molto




Molto appassionato



Andante sostenuto

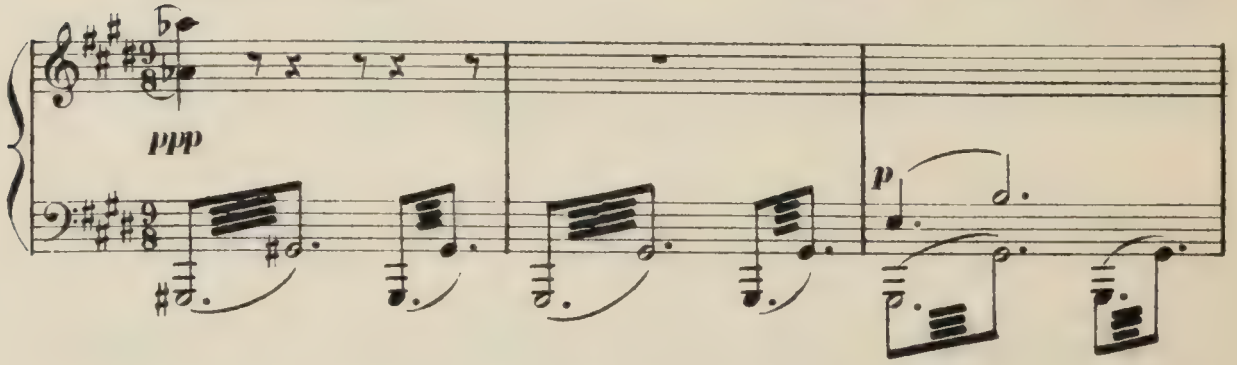


# DEUXIÈME TABLEAU

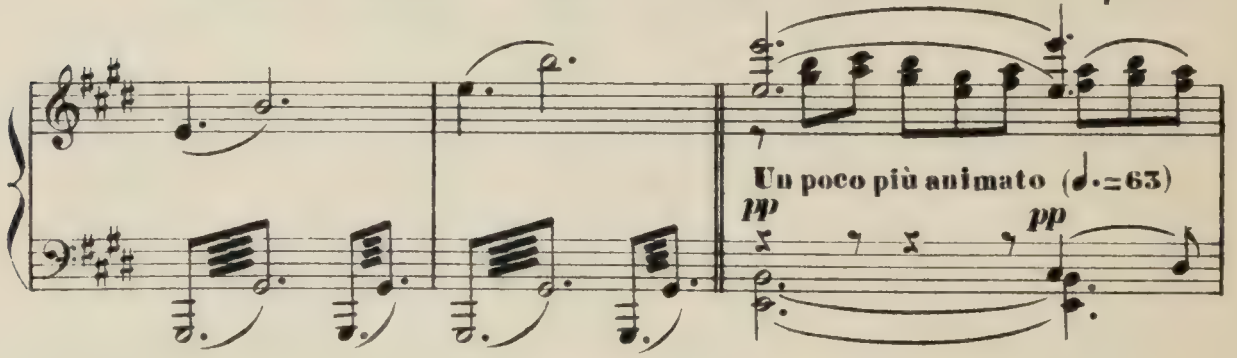
## Crépuscule du matin

**L'istesso tempo**

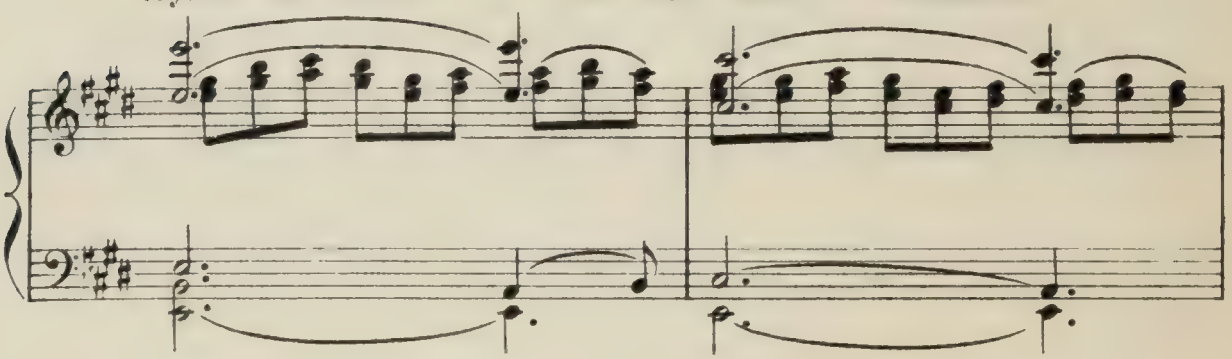
L'aube à peine se lève;

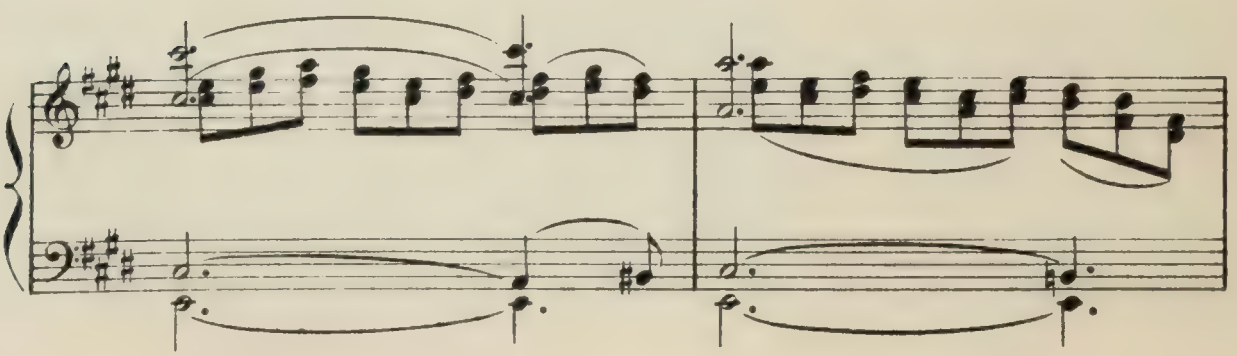



l'air est embaumé et toute la nature se réveille aux premiers

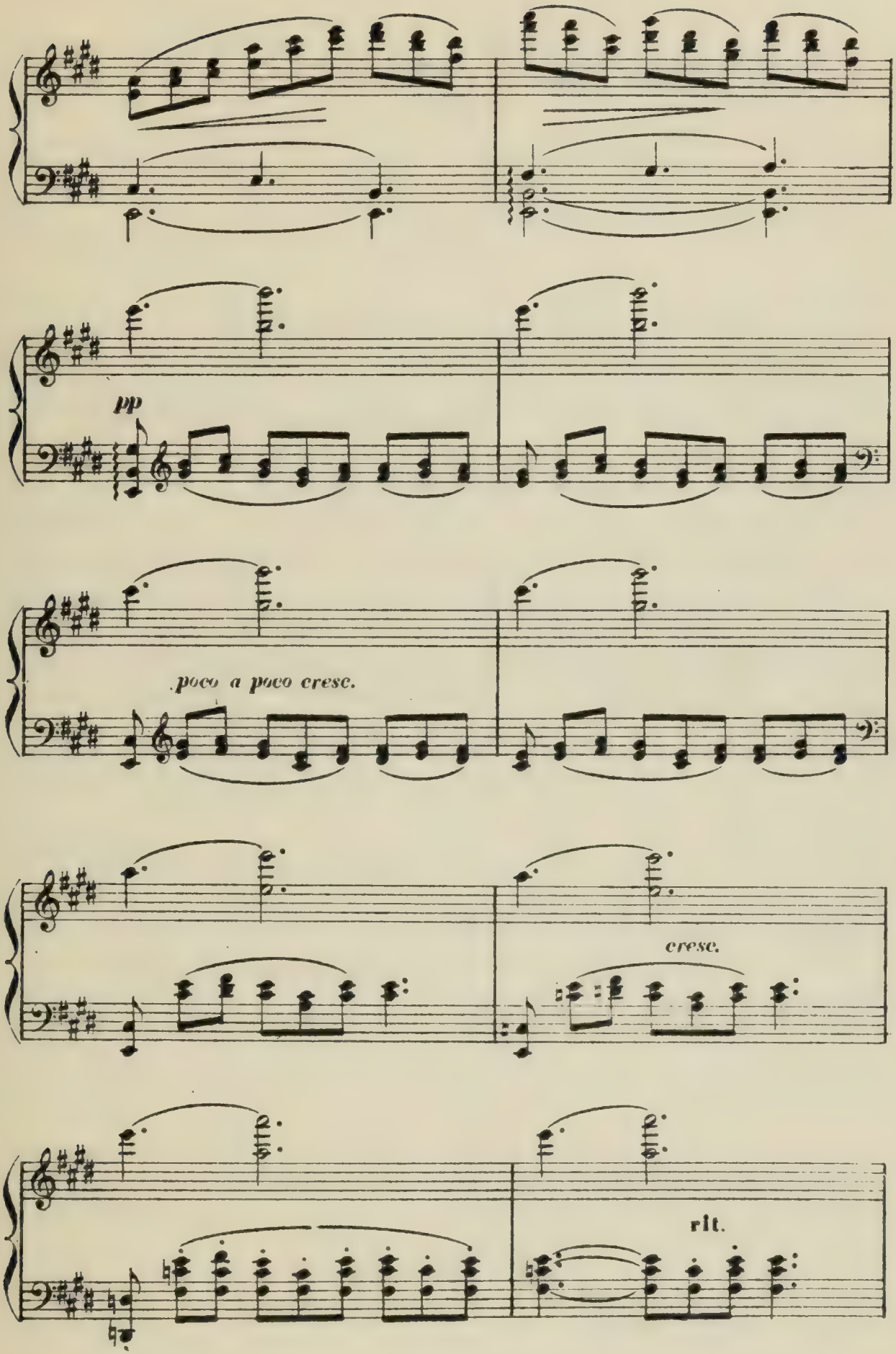



rayons du soleil. Tout est calme et silencieux

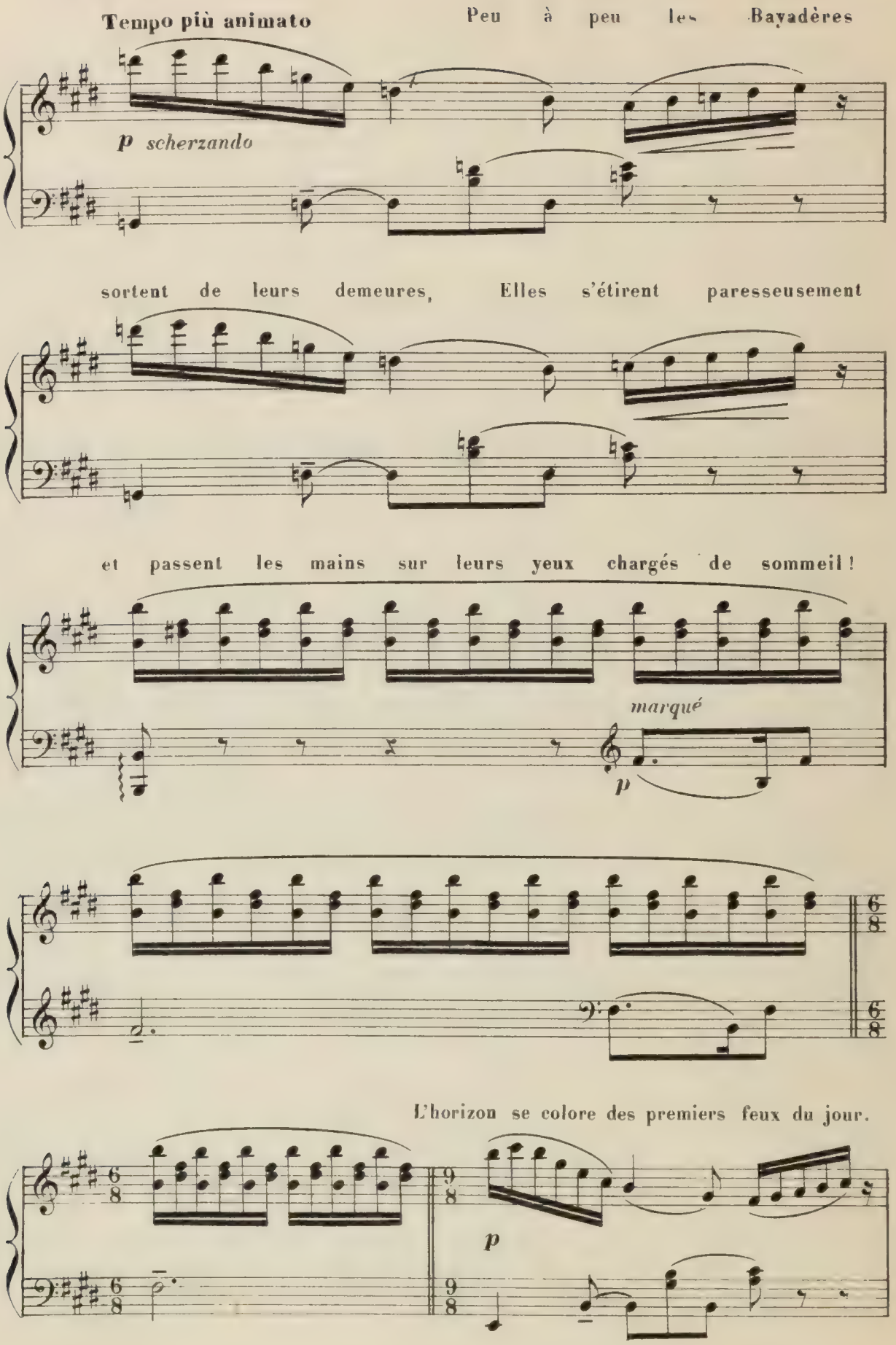


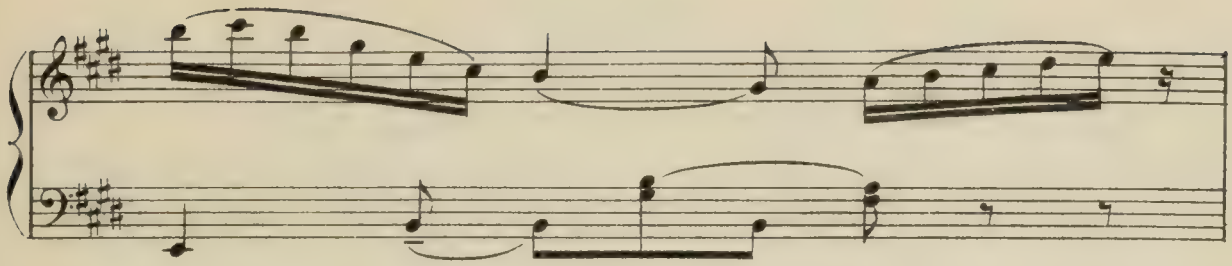


CONSTALLAT & Cie — 1150 — PARIS

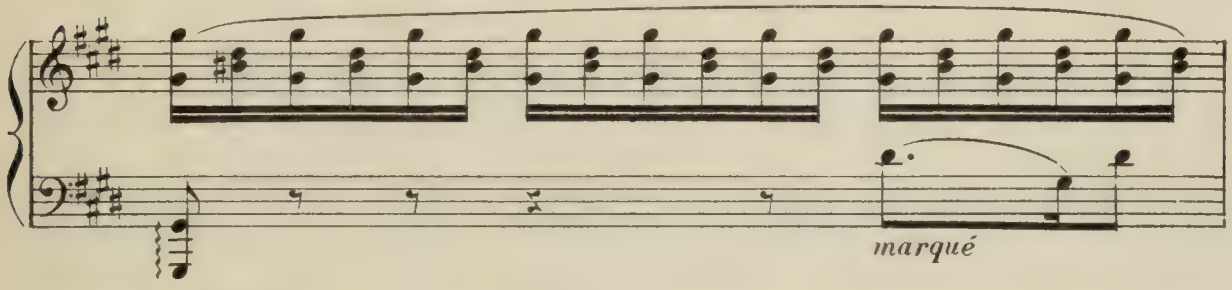

pp
poco a poco cresc.
cresc.
rit.

## SCÈNE I

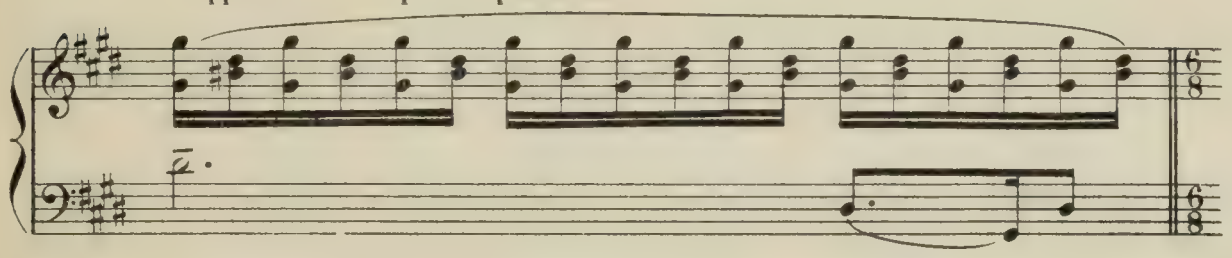

Tempo più animato
Peu à peu les Bayadères
p scherzando
sortent de leurs demeures, Elles s'étirent paresseusement
et passent les mains sur leurs yeux chargés de sommeil !
marqué
p
6/8
L'horizon se colore des premiers feux du jour.
9/8
p



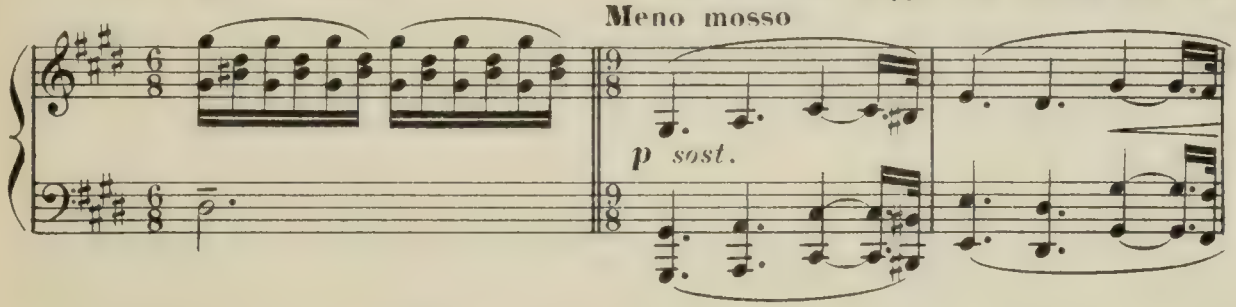
Leïla cherche Maïmouna parmi ses compagnes et ne la voyant pas,



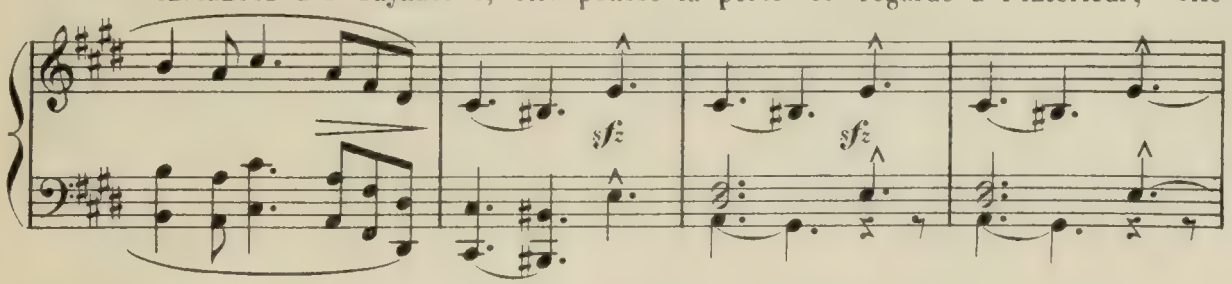

s'approche du petit pavillon.



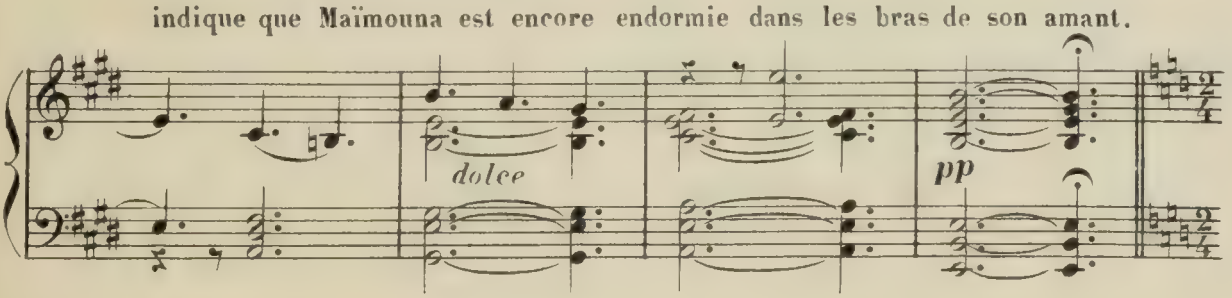
Elle écoute Nul bruit ne frappe son oreille. Sur les



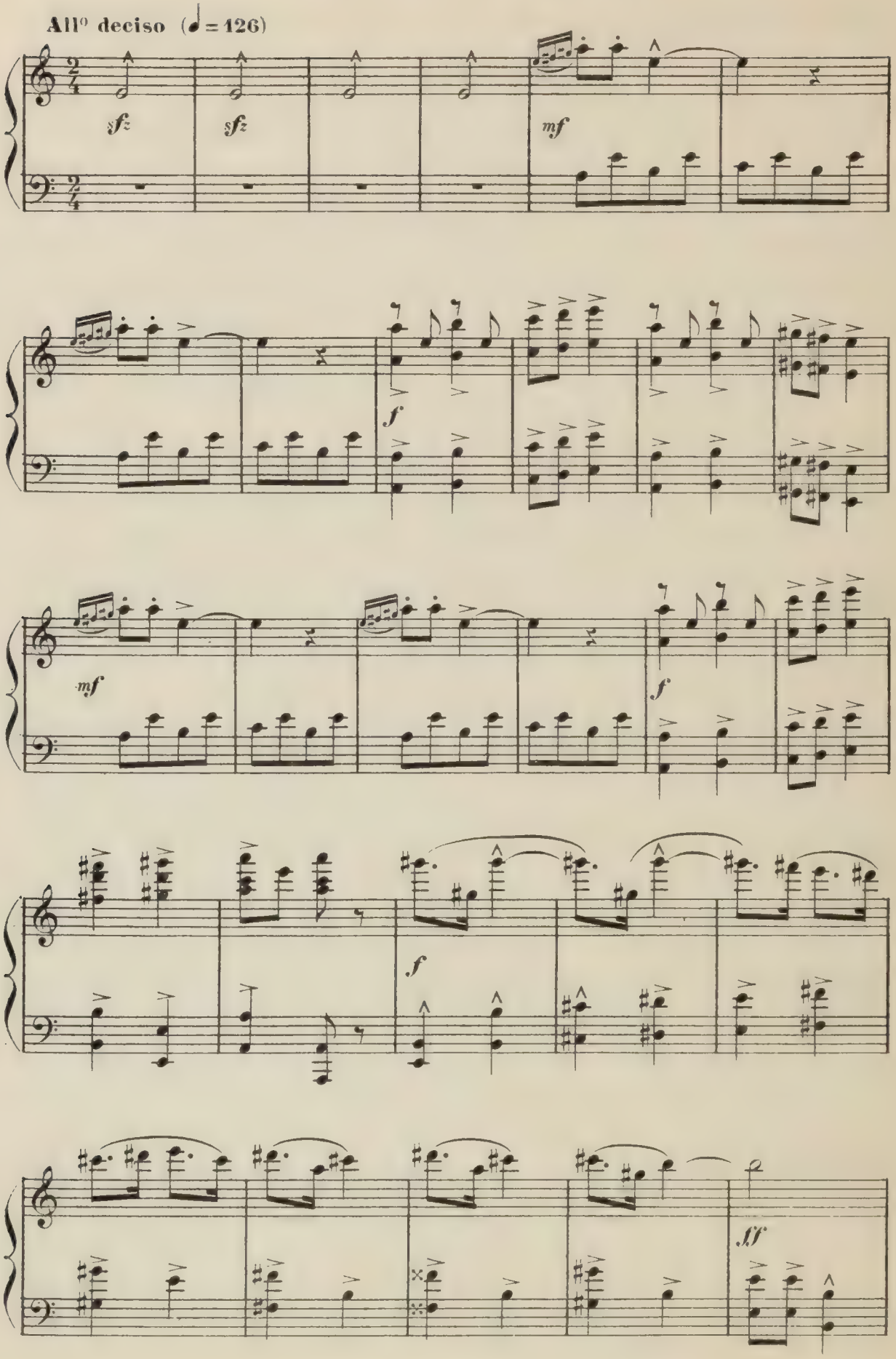

instances des bayadères, elle pousse la porte et regarde à l'intérieur, elle

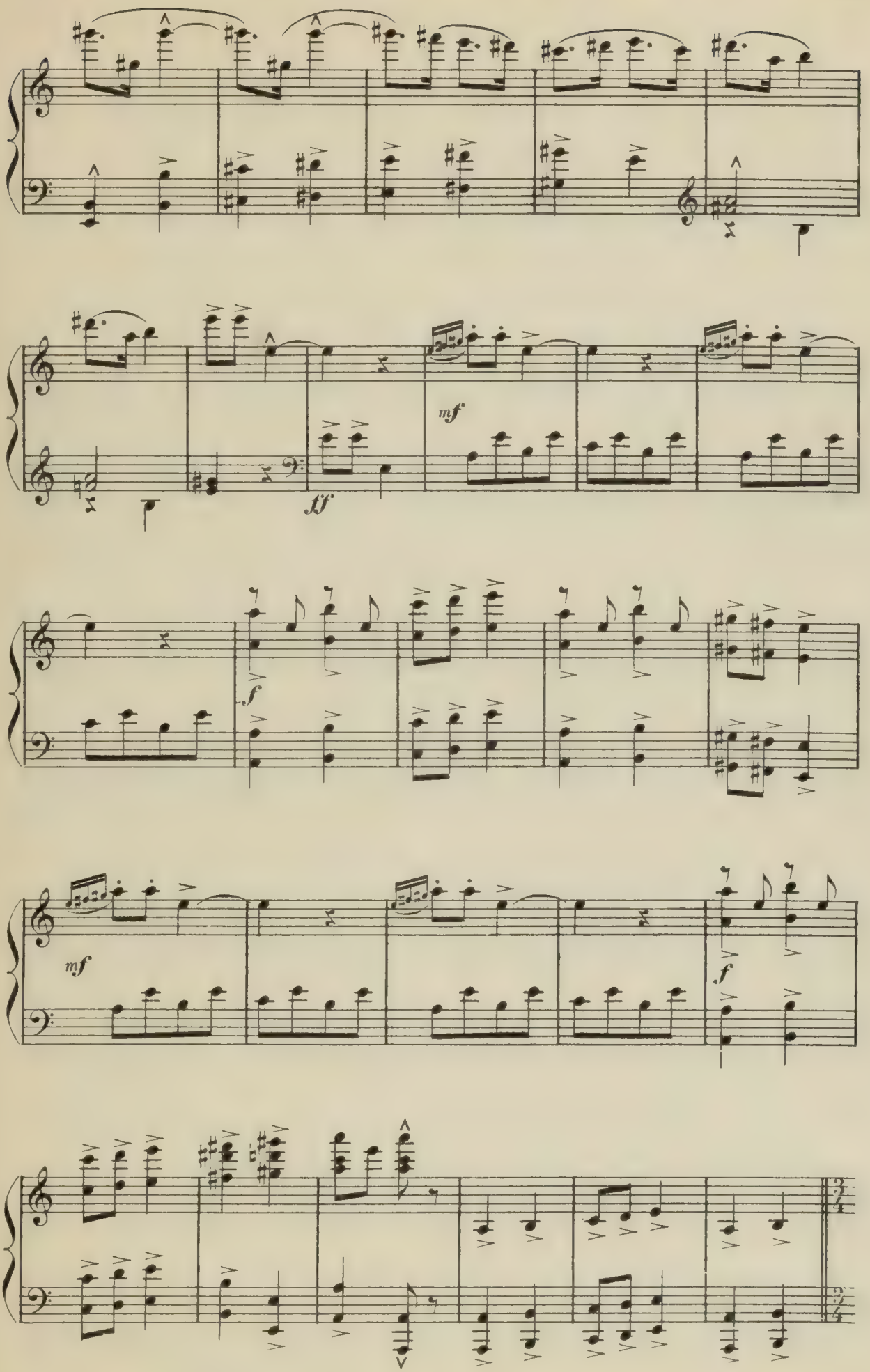



indique que Maïmouna est encore endormie dans les bras de son amant.

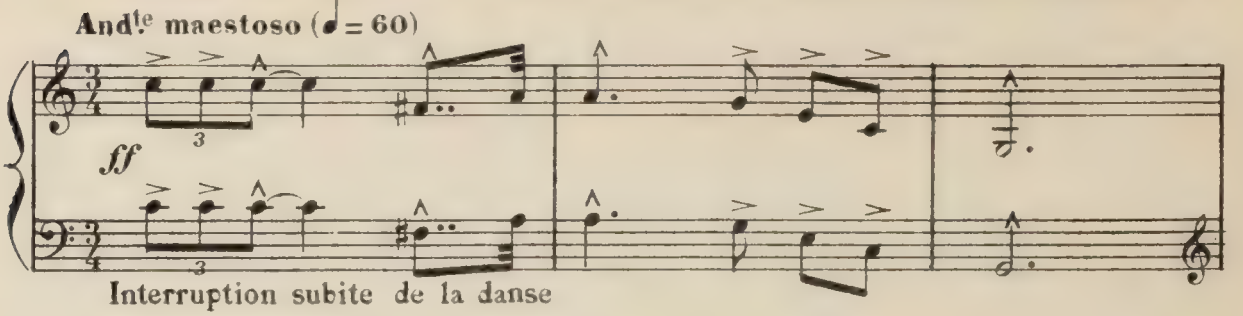


# DANSE DES BAYADÈRES



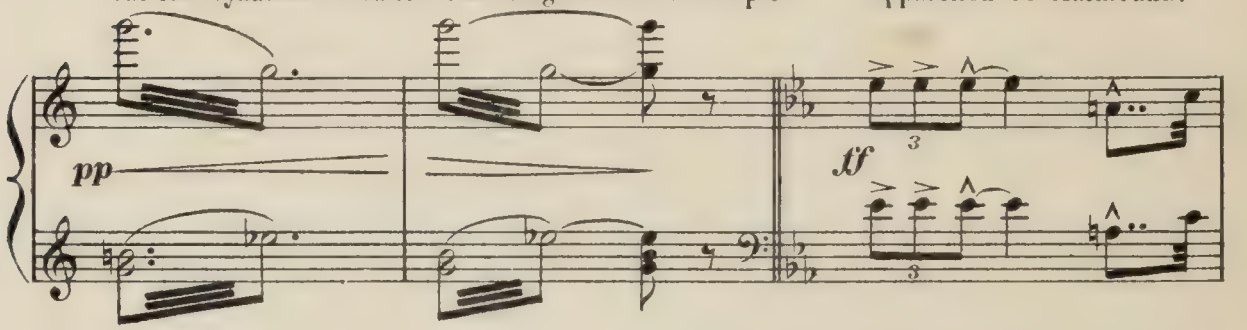

mf
ff
mf
f
mf
f

La porte du pavillon s'ouvre. Paraît le dieu superbe, éclatant de beauté et de jeunesse. A sa

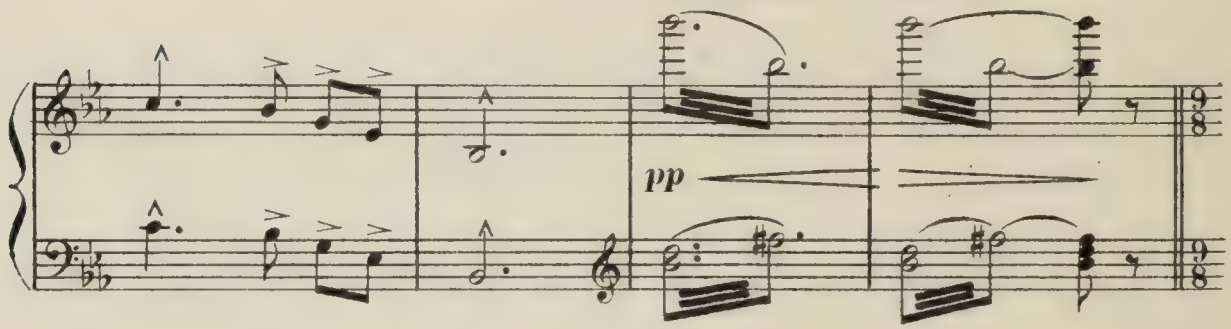



Interruption subite de la danse

vue les bayadères s'enfuient et se réfugient dans le temple. Apparition de Maïmouna.

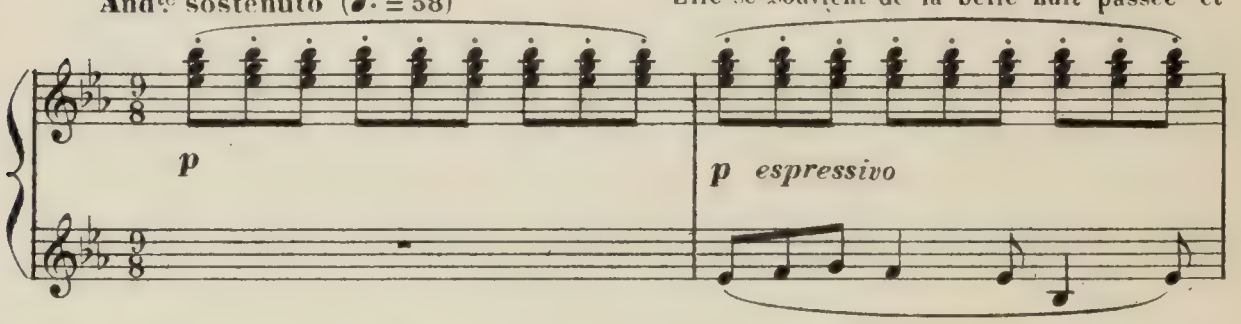



Le jour est complètement venu, le soleil embrase tout de ses feux!

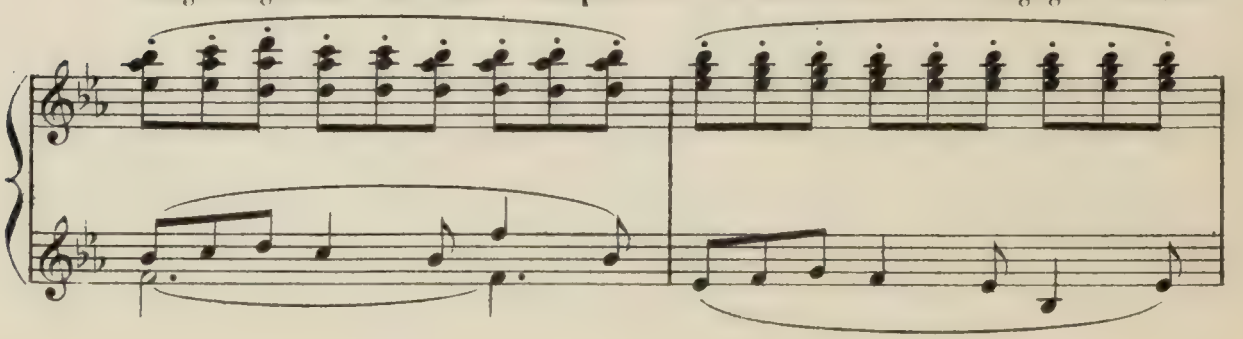



And.te sostenuto (♩. = 58)

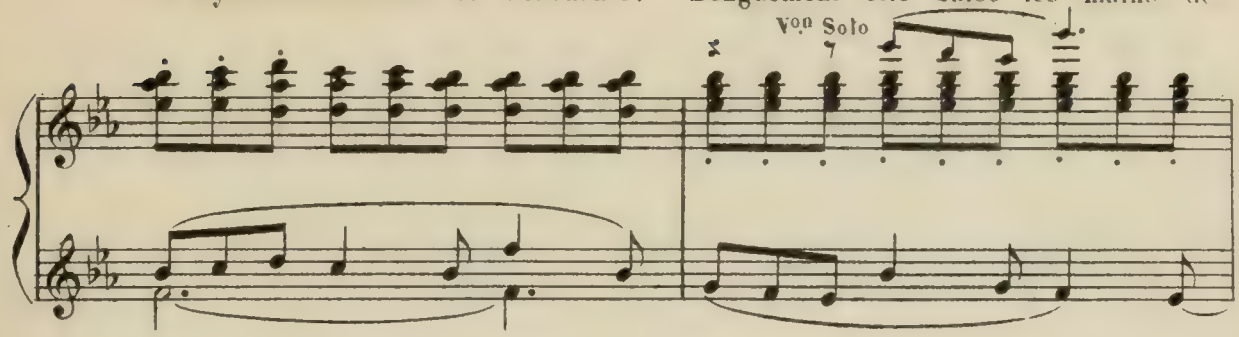
Elle se souvient de la belle nuit passée et



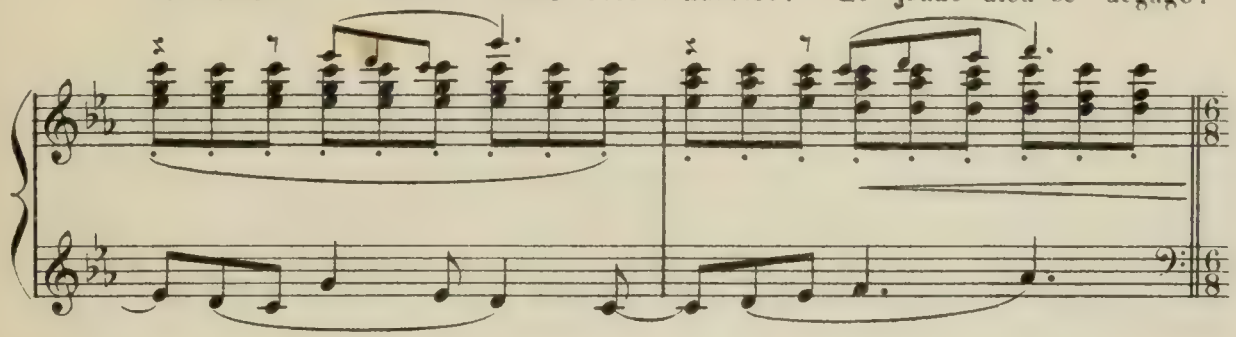

songe longuement aux doux transports de la veille dont le langage inconnu



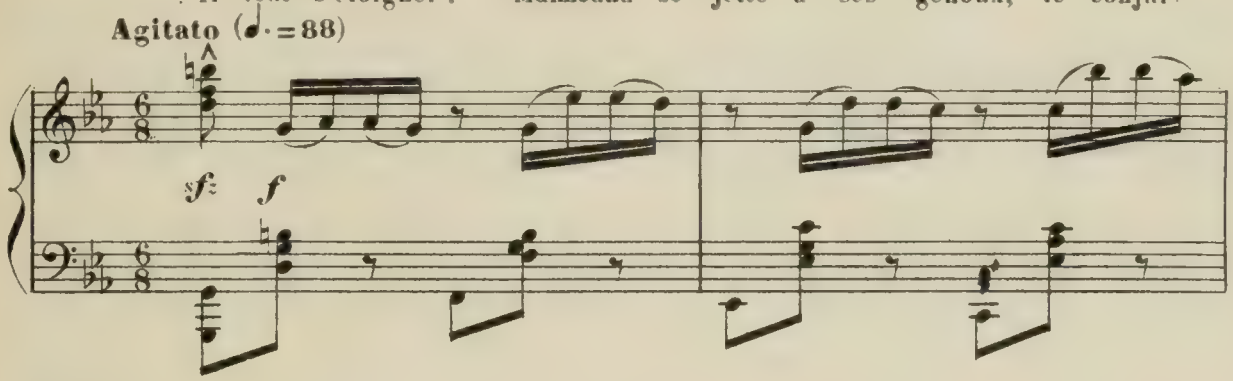
et mystérieux l'émeut et l'enchante. Longuement elle baise les mains de



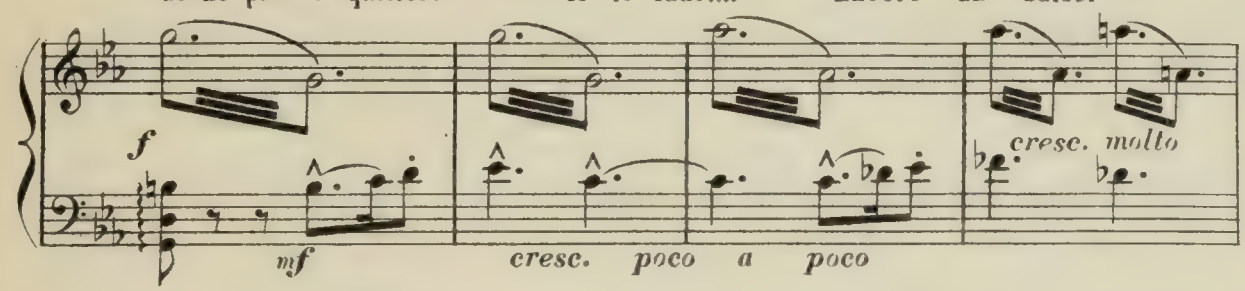

son amant. Elle l'enlace avec tendresse. Le jeune dieu se dégage.



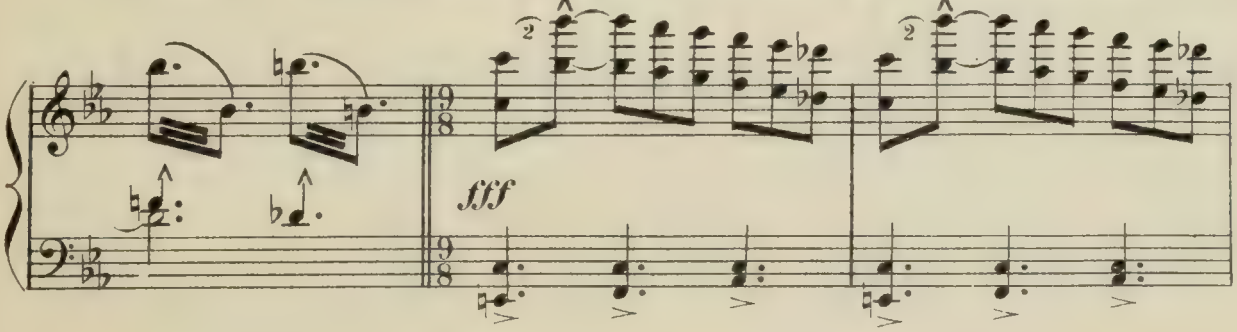
Il veut s'éloigner. Maïmouna se jette à ses genoux, le conjure



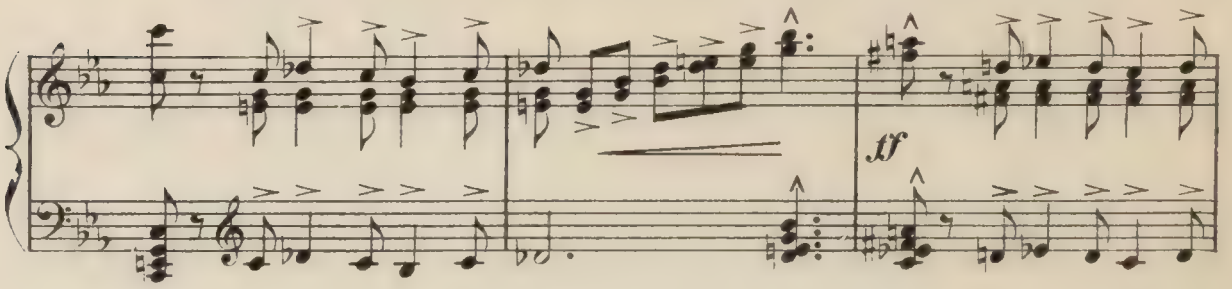

de ne pas la quitter. (LE DIEU) Il le faut.... Encore un baiser



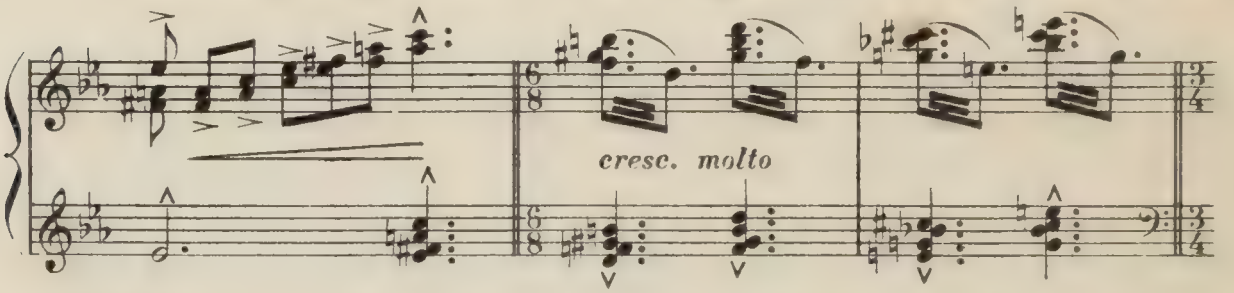

Adieu. (MAÏMOUNA) Non! tu ne partiras pas, ta vie m'appartient. Oh! reste vois



mes soupirs et mes larmes (LE DIEU) Ni prières ni larmes ne sauraient me fléchir. Adieu!

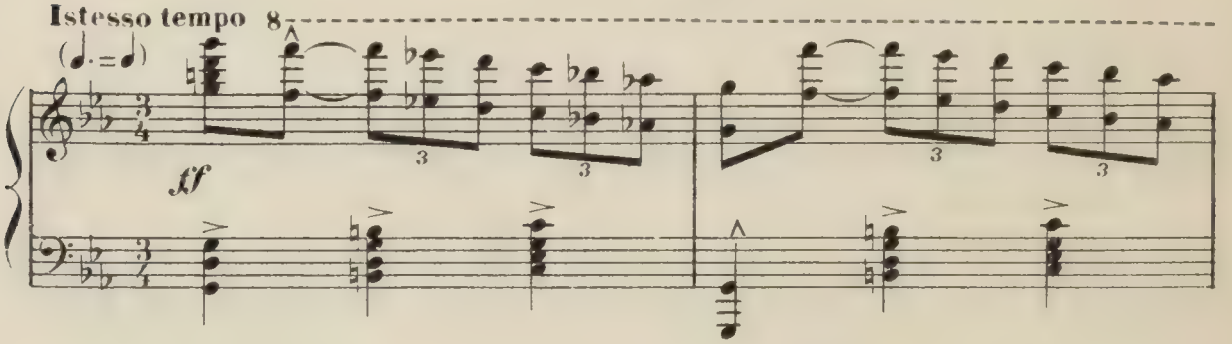



(MAÏMOUNA) Arrête! ou prends garde à toi! (LE DIEU) Tes menaces ont encore moins de pouvoir sur moi!



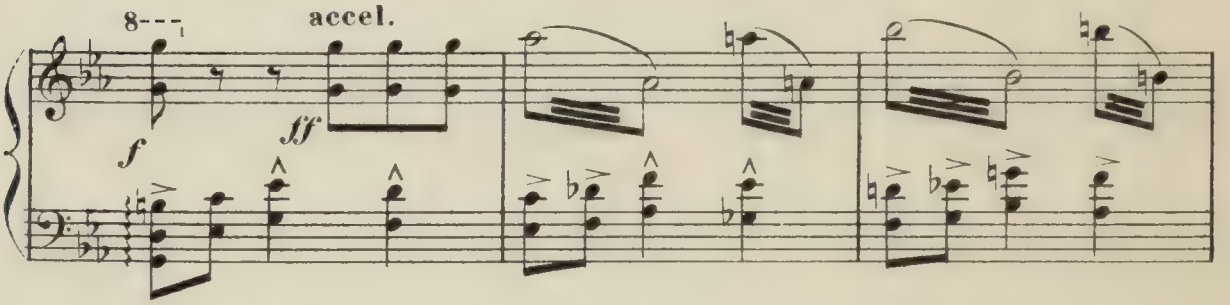

(MAÏMOUNA) Soit pars! Mais je m'attache à tes pas!

Istesso tempo



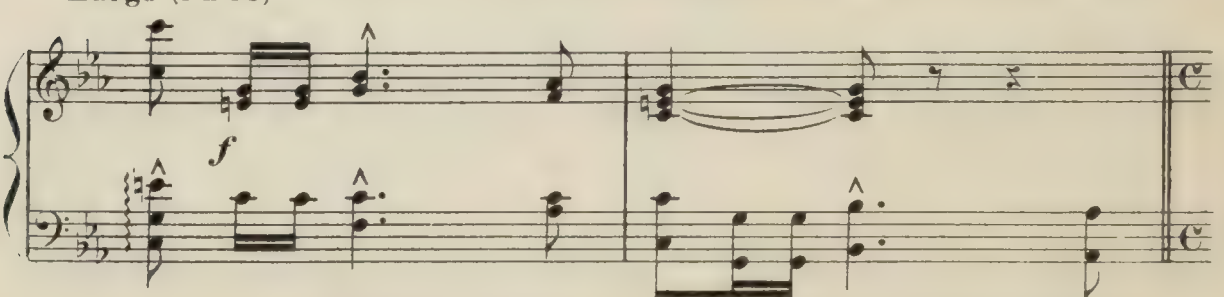

(LE DIEU) Je te le défends! (MAÏMOUNA) Je brave ta défense!

accel.




(LE DIEU) Laisse ma destinée s'accomplir, me retenir plus longtemps c'est

Largo (♩=63)




Depuis un moment l'horizon est couvert d'épais nuages.

etre la cause involontaire de ma mort ! (MAÏMOUNA) Tu veux m' effrayer

rall. All° mod^to (♩=96)

dim. mf

Le tonnerre gronde au

Mais sache que si tu meurs, je meurs aussi. J'en prends le ciel à témoin!

f cresc. e

loin et s' approche de plus en

(LE DIEU) Tu outrages le ciel en prononçant de telles paroles,

accel.

plus .

(MAÏMOUNA) Je défie le ciel de nous séparer .

molto appassionato ed accel.

Le jeune dieu tombe foudroyé .

Largo maestoso (♩=56)

rall. molto

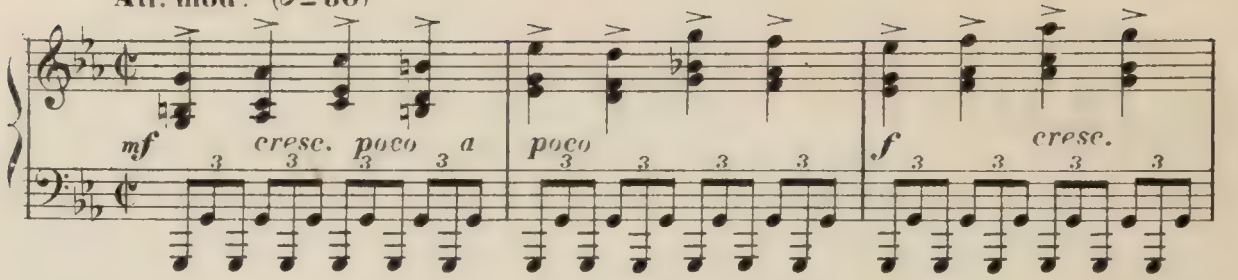
fff coup de tonnerre

fff p

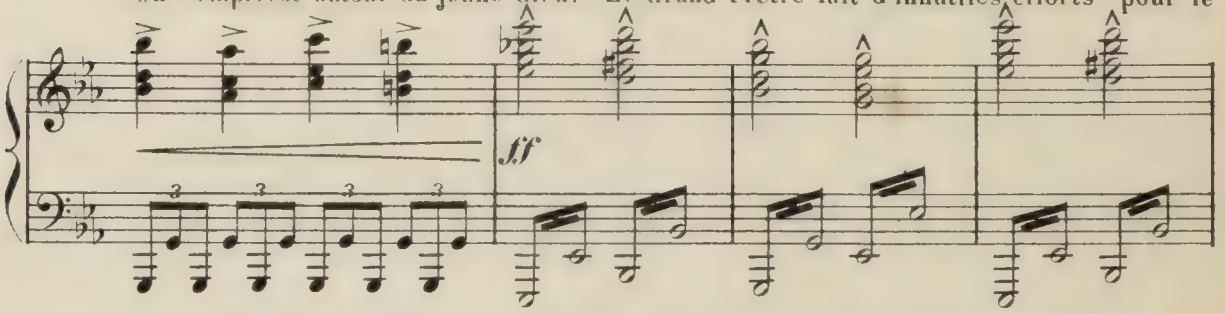
long

## SCÈNE III

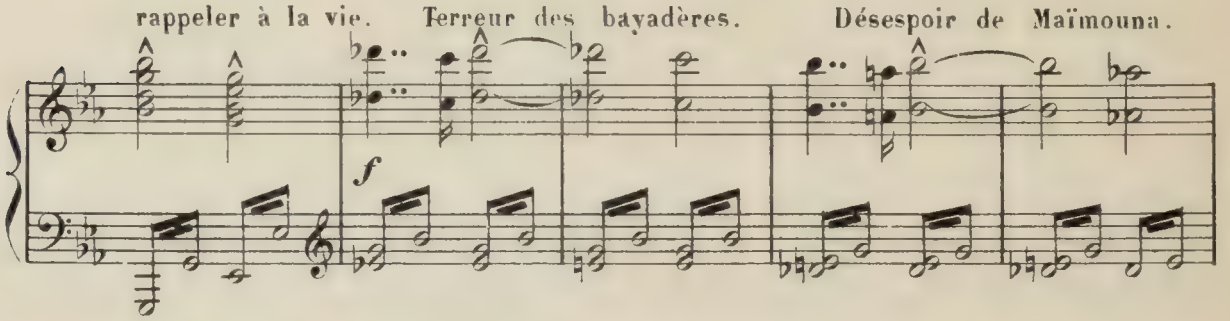
All° mod^to (𝅗𝅥 = 80)



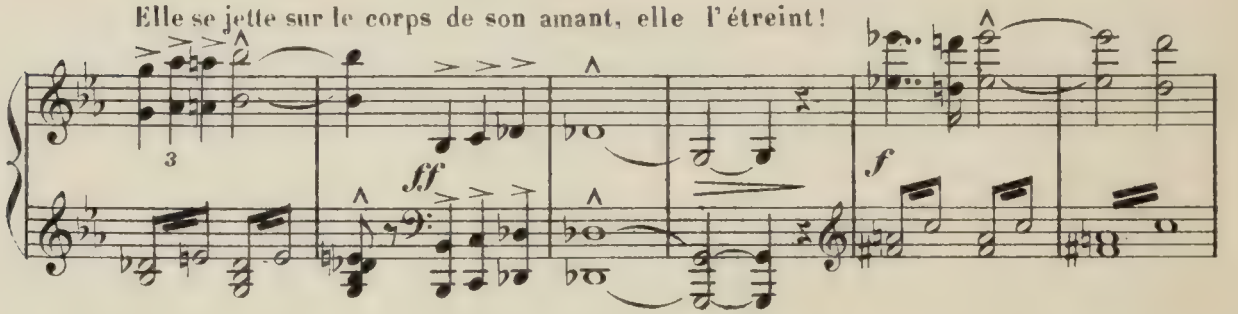

On s'empresse autour du jeune dieu! Le Grand Prêtre fait d'innutiles efforts pour le



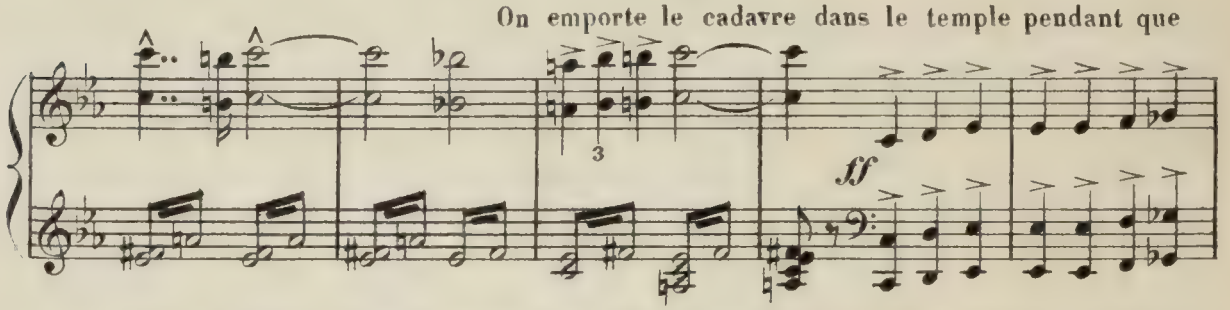

rappeler à la vie. Terreur des bayadères. Désespoir de Maïmouna.




Elle se jette sur le corps de son amant, elle l'étreint!

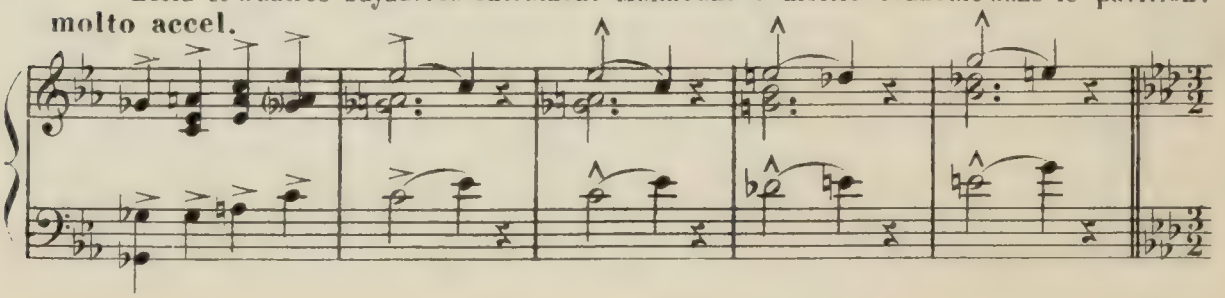



On emporte le cadavre dans le temple pendant que




Leïla et d'autres bayadères entraînent Maïmouna à moitié évanouïe dans le pavillon.

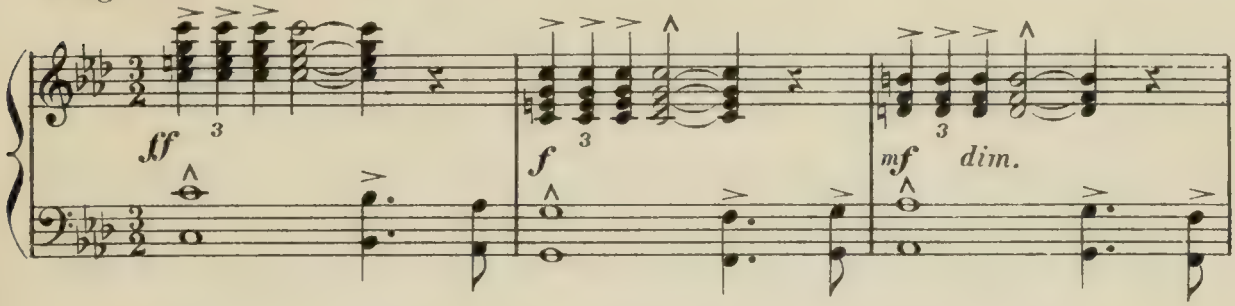
molto accel.



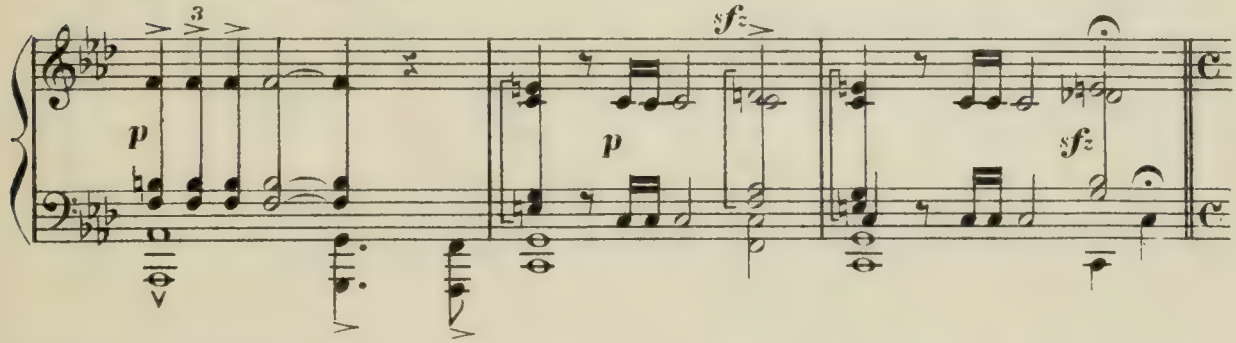
## SCÈNE IV

Des serviteurs du temple dressent au milieu de la scène le bûcher destiné

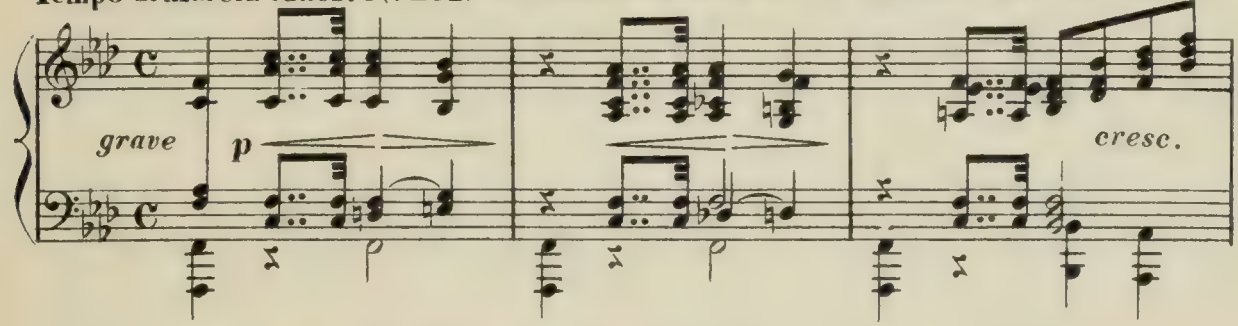
**Largo** (♩=56)



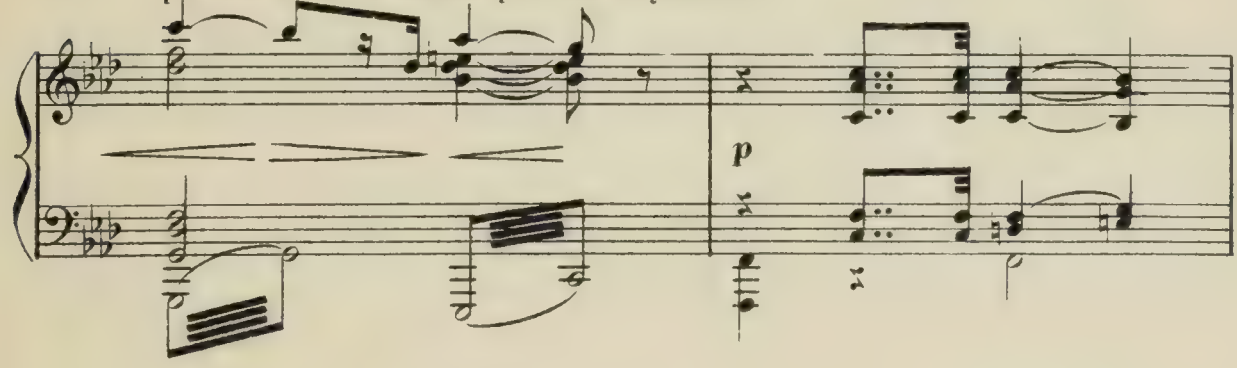

à brûler le cadavre.



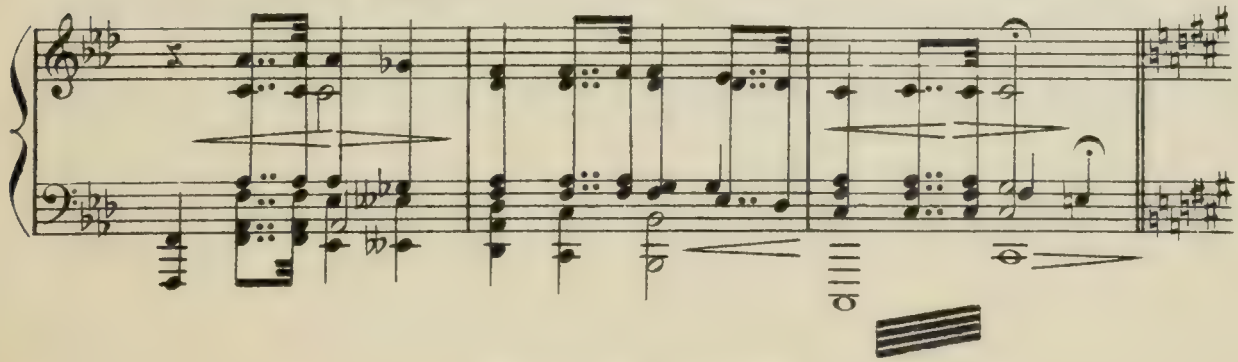

**Tempo di Marcia funebre** (♩=52) On apporte le corps et on le place sur le bûcher




qui est orné de fleurs par les bayadères.

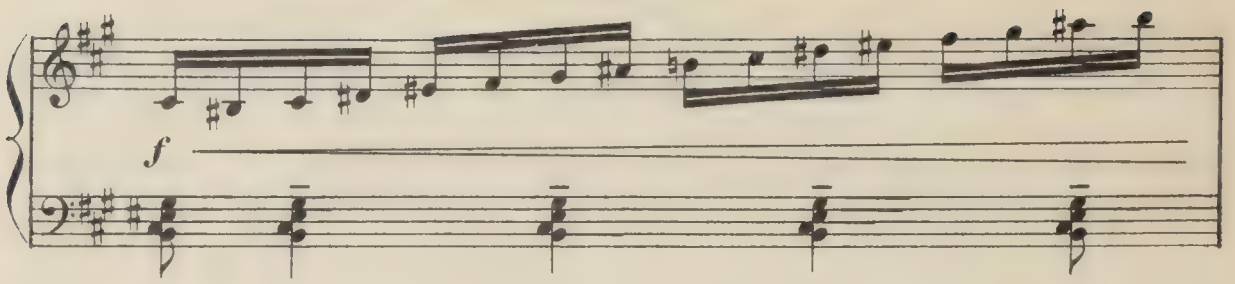



*SACRIFICE A BRAHMA*

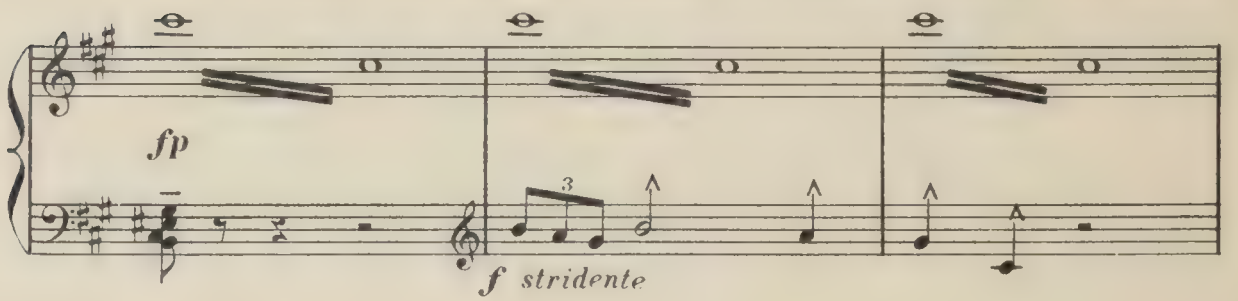


## SCÈNE V

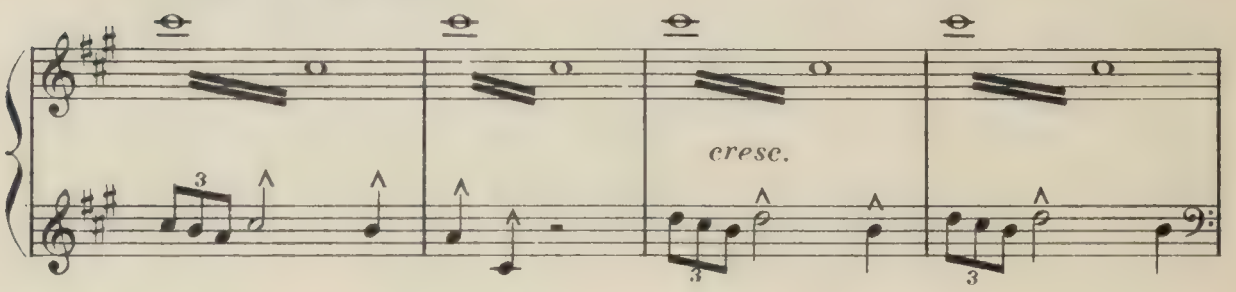
Entrée précipitée de Maïmouna



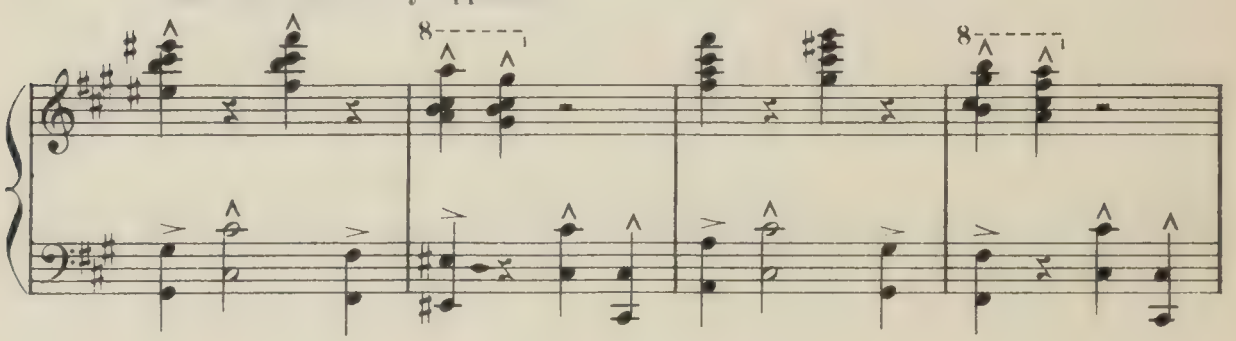

folle de douleur elle supplie les Brahmes de la laisser partager la dernière



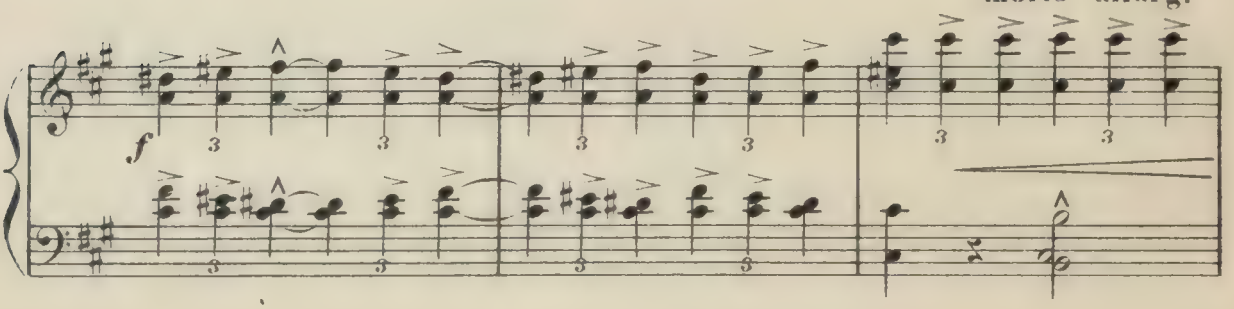

couche de son amant.



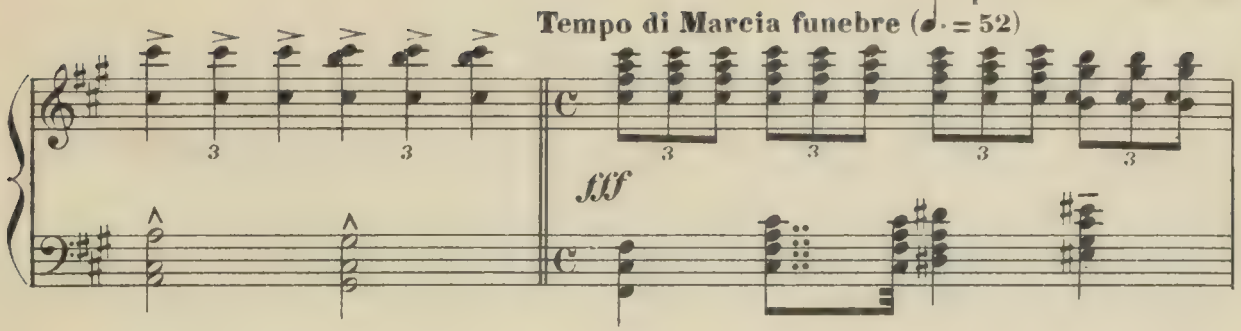

mais les Prêtres s'y opposent.



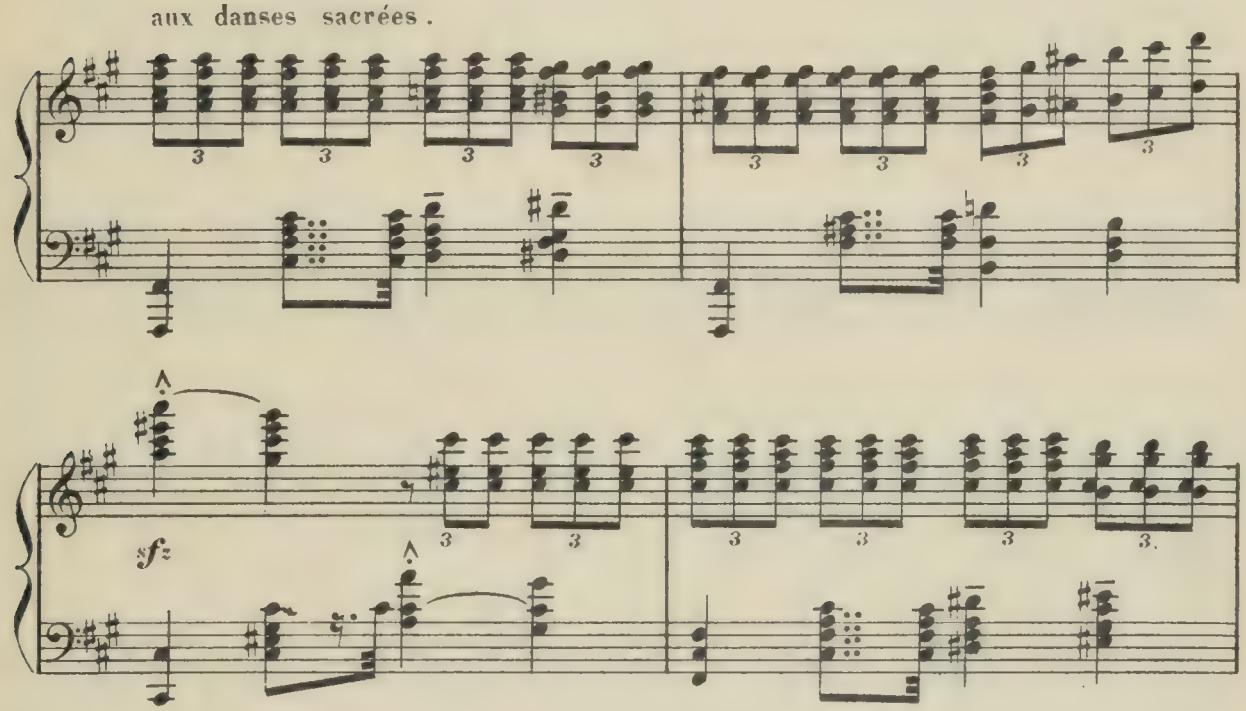
molto allarg.



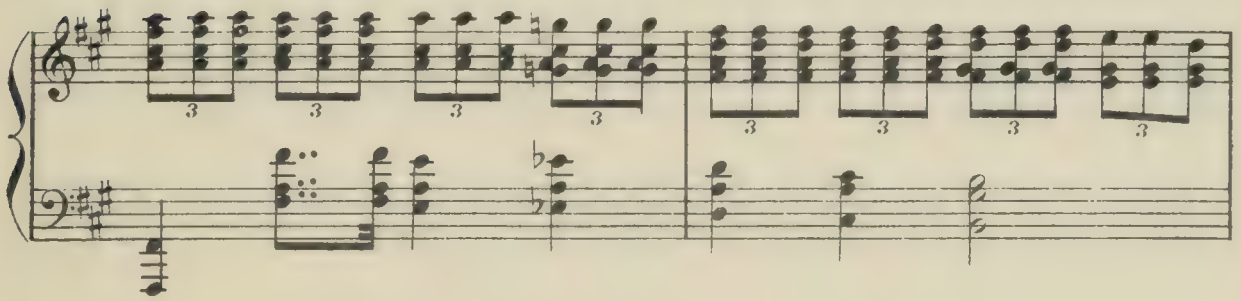
Les prières se mêlent

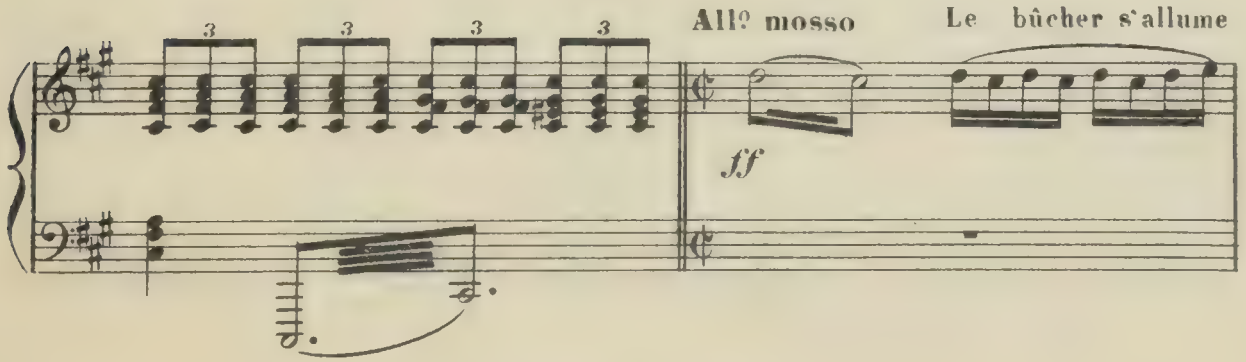


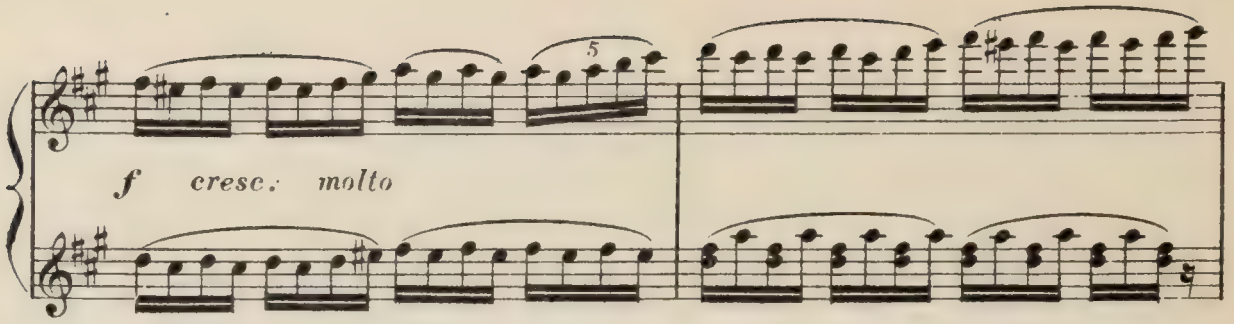

aux danses sacrées.

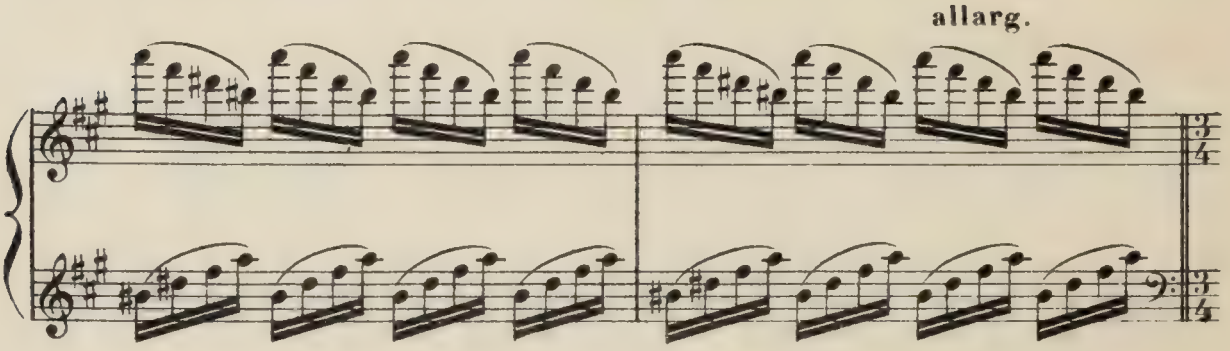



Le Grand Prêtre donne l'ordre d'allumer le bûcher.

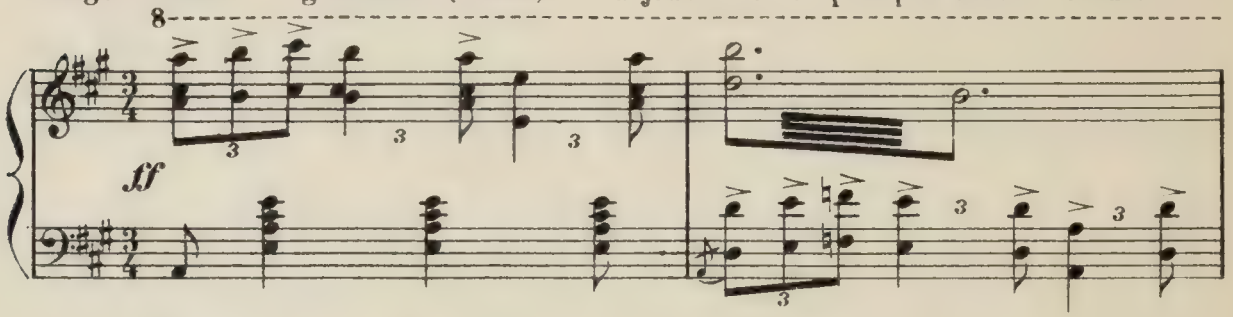




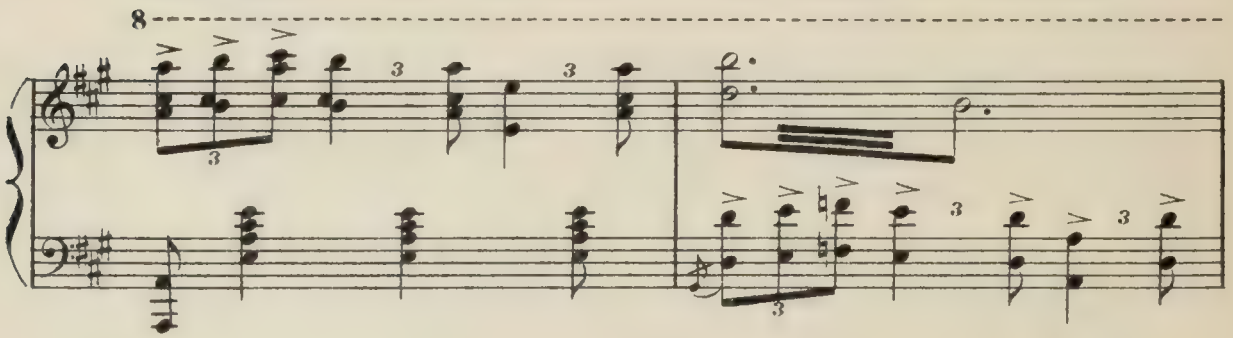


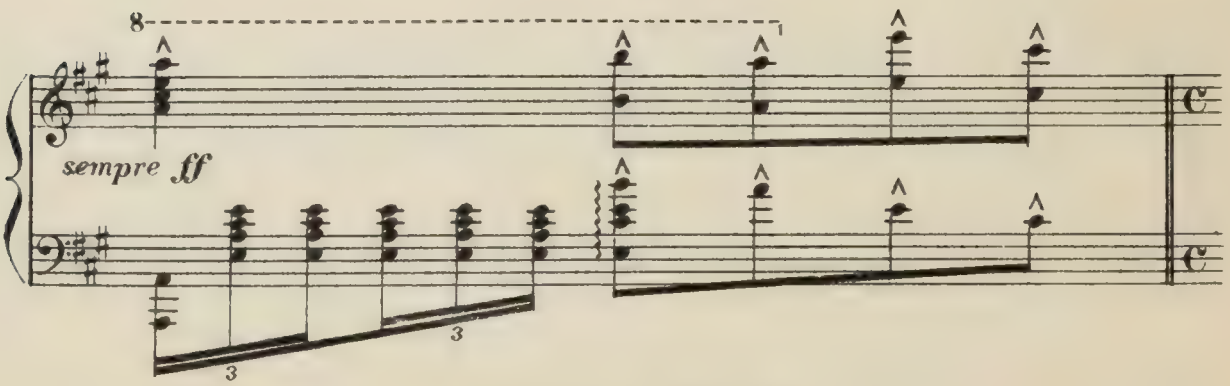




**Largo maestoso e grandioso** (♩=54) La jeune fille se précipite dans le bûcher et se




laisse tomber à côté de son amant. Les flammes les entourent.



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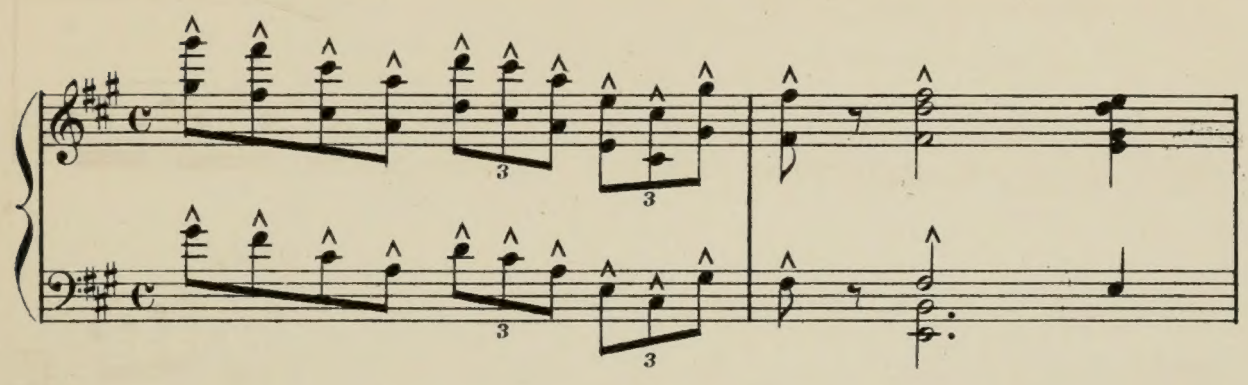
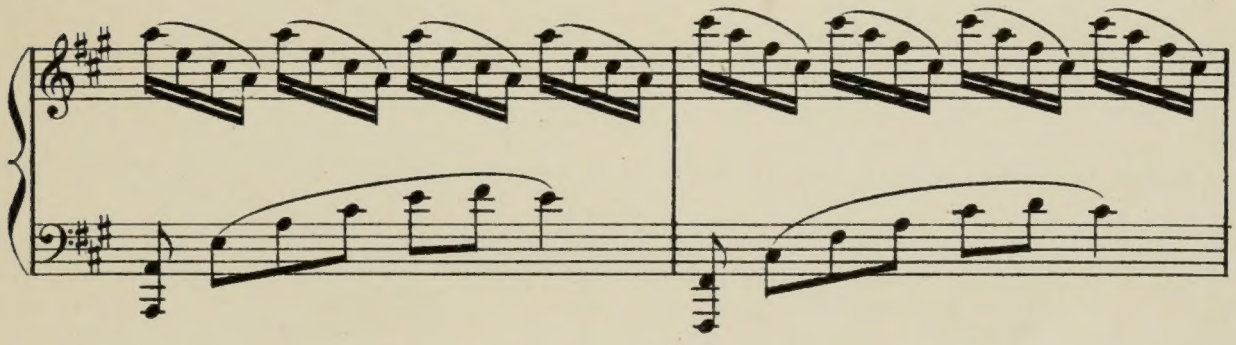
# *APOTHÉOSE*

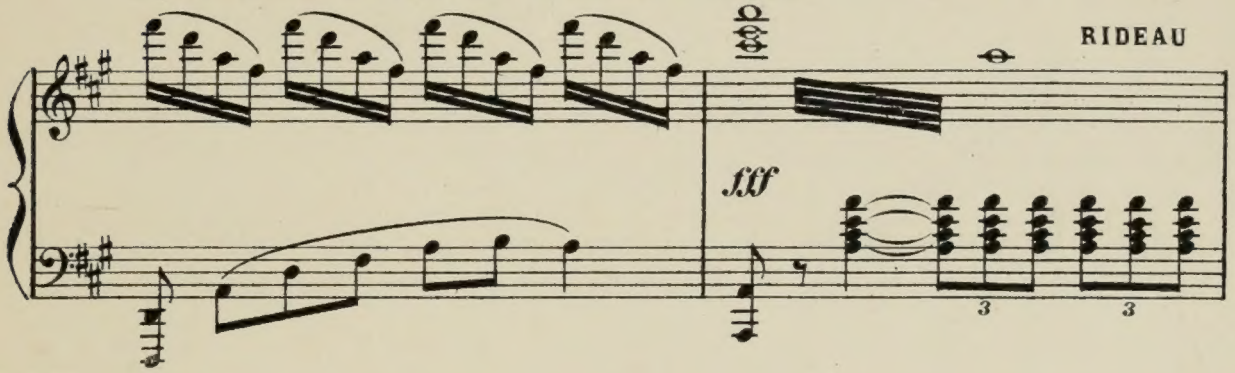
Le dieu se lève, prend l'amante dans ses bras et lui dit qu'il n'a simulé la

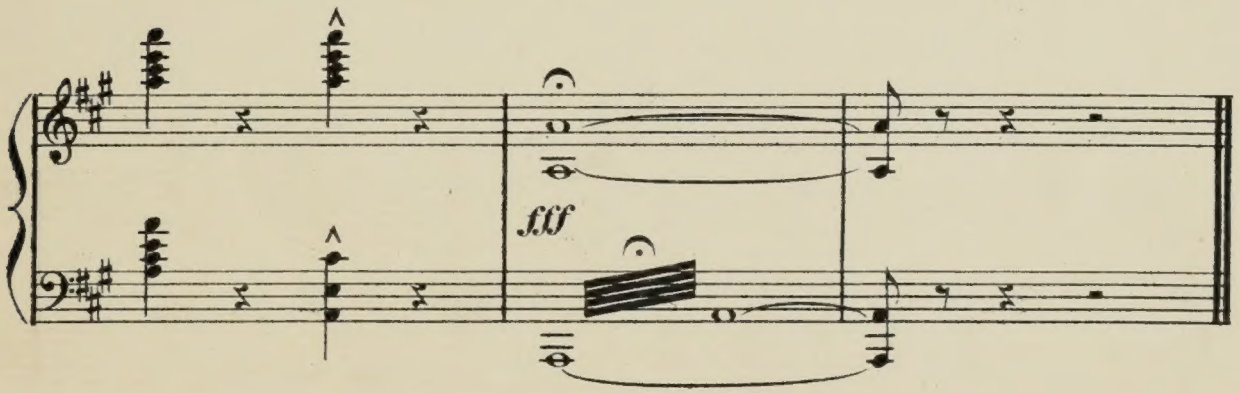


mort que pour éprouver son cœur. Ils montent ravis et radieux vers les



sphères éternelles sur l'aile de l'Amour triomphant.

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